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HARMONIA

COLE

LEWIS



SILVER, BURDETT & COMPANY

1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Arar and Collins (1971).

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HARMONIA

PROGRESSIVE EXERCISES AND SONGS

FOR FOUR-PART CHORUS OF MIXED VOICES

FOR USE BY

CHORAL SOCIETIES, PEOPLE'S SINGING CLASSES
ACADEMIES, HIGH AND GRAMMAR SCHOOLS

AVAILABLE FOR

ADULT CHORUS (SOPRANO, ALTO, TENOR,
BASS) OR SCHOOL CHORUS (SOPRANO I,
SOPRANO II, ALTO-TENOR, BASS)

THE EDUCATIONAL PLAN BY

SAMUEL W. COLE

THE EXERCISES AND SONGS WRITTEN AND SELECTED BY

LEO R. LEWIS



SILVER, BURDETT & COMPANY

NEW YORK

BOSTON

CHICAGO

226



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BY SAMUEL W. COLE

PREFACE.

As indicated by the title-page, and by the statements on the pages immediately following this Preface, HARMONIA may be used for various purposes and in various ways; but it may be well to state at once that the book was planned and written because the authors knew of no work, original or compiled, which was devoted to the systematic preparation for participation in oratorio and cantata. Theoretically, the practice of part-songs in goodly number should give this preparation. As a matter of fact, however, there seems to be, in most part-song study, rather more of the recreative than of the educative; and, under the best of prevailing conditions, much time and energy are consumed in the rendering of passages and selections which accomplish no educational uplift whatsoever. In a word, the teacher finds, for four-part work, no graded course of study ready at hand; and frequently observes that his best singers lose interest in chorus-practice, because they lack that most valuable of educational incentives,—the consciousness of definite progress toward a definite goal. Hence, the prime object of ensemble study—the rendering of choral works in the larger forms—is too rarely attained; though the time spent, if well used, might bring most classes to that point.

HARMONIA presents, in carefully graded series, exercises and songs of distinctly educative trend. It is hoped that those who study this material may find it also musically interesting. The authors have basis for belief that the book is not without value, in the fact that Series I and II have found favor with the People's Singing Classes at Boston, as well as with a few high school supervisors who gave kindly welcome to the advance edition. Comparatively few songs will here be found, abundant supplementary material being always available. Such songs as are included will be found to carry out the educational purpose of the work.

SAMUEL W. COLF.

LEO R. LEWIS.

INTRODUCTORY AND DESCRIPTIVE.

THE USES OF HARMONIA.

THE careful gradation of the material of HARMONIA renders the book available for adult beginners, or for high school pupils in localities where music is not systematically taught in the grades. Again, in towns and cities where music instruction is well organized, HARMONIA may do valuable service in broadening and strengthening the vocal work in the upper grammar grades and in the high schools. In many academies and "free schools," conditions exist which yield pupils of many intermediate grades of proficiency. As the Instructor can best judge how to deal with special conditions, we may restrict ourselves to a consideration to the best use of the book, on the one hand by beginners, and on the other hand by "students in course," as we may call those who have had systematic music work in the grades.

FOR BEGINNERS.

We assume, for those who would study HARMONIA, the mastery of a few of the rudiments of music, — ability to sing the major scale, to construct the staff, to name by letter the notes as they appear on the G and F clefs. A knowledge of these first principles may easily be imparted by a competent teacher having a blackboard at his disposal, without the use of any other material. A knowledge of the different kinds of notes and rests, and an ability to beat two-, three-, and four-part measure, would be very helpful; but these may be acquired as the study of HARMONIA proceeds.

Having determined the key and the time of the respective exercise, sound the key-note, and have the parts sing separately until the notes are well learned. Then put them together thus: sound the key-note, and have each part sound its first note, thus getting the chord; then count a measure or two *slowly*, and have the exercise sung. Should any part lack independence, allow it to predominate by causing the other parts to sing softly, so that the weak part may "hear itself," until independence (the ability to sing a part "against" the tones of the other parts) is fully attained.

This process should be repeated for each new exercise, and no instrumental aid whatsoever should be

given. As new difficulties present themselves, there may be demonstration at the blackboard, with unison practice. But no step in advance should be taken until the difficulties in hand have been fully mastered. Close adherence to this principle is prerequisite to satisfactory achievement.

The syllables *do, re, mi, etc.*, the numerals *one, two, three, etc.*, or any syllable suitable for vocalizing, may be used in singing the exercises. In the more advanced study, and in review work, *loo* or *la* only should be used.

From time to time, and especially at points where progress seems slow, part-songs from other sources may be introduced. It is well, in such cases, to choose songs which are, in difficulty, below the grade of the respective point in HARMONIA.

Progress need not be rapid. Frequent reviews are desirable. It should be remembered that HARMONIA's purpose is to develop power, not merely to give recreation; and that its tasks are therefore so arranged as continually to present new problems for thought and study.

FOR STUDENTS IN COURSE.

HARMONIA will here occupy from one-fifth to one-fourth of the time devoted to music. The earlier exercises will afford sight-reading material, during the singing of which special attention must be given to the basses and tenors. Copious unison singing of those parts will be in order. As time passes, and closer coördination of the parts is established, detail unison work may be discontinued, since each new difficulty is fully treated in each part.

The use of all syllables except *la* or *loo* should be gradually discontinued.

It is probably in the treatment of the minor mode, toward the end of Series I and throughout Series III, that the educational value of HARMONIA will be most apparent. The minor mode is an "undiscovered country" to the vast majority of Americans; and the general impression exists that many of the courses for graded schools fail to give it adequate treatment. It is probable, therefore, that much patience and energy on the part of both

teacher and pupils, will be called into requisition in the study of Series III; but those who "mean business" in their study of music, may count upon finding rich reward for the patience and perseverance here required. Certainly nothing is more definitely promotive of musical intelligence and taste than well-ordered study of the varied possibilities of the minor mode.

Before the study of HARMONIA is concluded, the class will be well able to undertake the rendering

of some easy cantata, — Lahee's "Building of the Ship," for instance, which is an ideal initial subject of Cantata study. Complete chorus parts of this and other cantatas are available, at small cost, in the Beacon Series. Any class which has faithfully performed the work prescribed in HARMONIA should be competent to undertake the study of Haydn's "Creation," or of any other classic oratorio not overtaxing the registers of the individual voices.

THE CONTENT OF HARMONIA.

SERIES I. Diatonic exercises, with easy intervals, but with considerable variety as to chords — Practice in entering after rests — All ordinary representations of the beat, and multiples thereof, in various rhythms and major keys — The commoner accidentals, both modulatory and ornamental — Introductory treatment of the minor — Modulation.

SERIES II. The divided beat and dotted note in all the commoner rhythms — Completion of the presentations of accidentals — Four sounds to the beat and the doubly dotted note — Exercises and songs in-

volving considerable freedom in interval progressions in major — More advanced problems in modulation.

SERIES III. Extended treatment of the minor, as to melody and as to harmony — Mingling of major and minor effects — Review of rhythmical problems already treated, with special emphasis on the triplet — Syncopation in various forms — Skips to and from chromatic tones — Selected exercises — Specimens of rather difficult part-songs in sustained style — Introductory selections from oratorio and cantata.

HYMNS, CHORALES, PART-SONGS, ETC.

PAGE	TITLE	AUTHOR OR SOURCE
6	THE AMERICAN FLAG	
11	COLUMBIA	
16	NOW THANK WE ALL OUR GOD	<i>Crüger</i>
18	EVENING HYMN	<i>Brahms</i>
26	THE LORD IS MY SHEPHERD.	
32	THE LORD, JEHOVAH, REIGNS	<i>Old Tune</i>
36	GOD IS LOVE	<i>Old Tune</i>
37	I WILL EXTOL THEE	
41	UNION AND DUTY	
44	NOW FARE THEE WELL	<i>Stein</i>
46	ELFIN SONG	
48	MY COUNTRY	

PAGE	TITLE	AUTHOR OR SOURCE
50	WANDERER'S NIGHT SONG	<i>Lehmann</i>
52	SPRING SONG	<i>Silas</i>
54	WE WELCOME THEE	<i>Stein</i>
56	SLEIGHING SONG	
58	OUR FLAG	<i>Wilhelm</i>
68	AH, WELL-A-DAY	
80	MIDNIGHT	<i>Walter</i>
82	LULLABY	<i>Jork</i>
83	SELECTIONS, "CREATION"	<i>Haydn</i>
84	SELECTION, "LAY OF THE BELL"	<i>Romberg</i>
84	FINAL CHORUS, "CREATION," PART I.	<i>Haydn</i>

THE ARRANGEMENT FOR VOICES.

THE voice arrangement of this book is the same as that adopted in 1901 in the Beacon Series,—an arrangement which makes four-part singing possible, even though tenor voices be few or wholly absent. On the upper staff are found the First and Second Soprano parts, the latter of which may be sung also by Altos of medium register. The second staff contains the Tenor part, which, when sung by changed voices, sounds an octave lower than written; this same staff contains also an Alto II part, adapted to alto voices which sound *with ease* the G below the treble staff. This Alto II part generally duplicates

the Tenor part, supporting it, if present; making complete four-part harmony, if no tenor voices are available. Thus, on this second staff, the upper notes are for changed voices, the lower for unchanged voices. On the third staff the Bass part is found in its customary representation. Throughout the book the limitations of youthful voices have been carefully regarded.

When the book is used by adults only, special caution should be given to the Tenors to disregard entirely the lower notes on the second staff.

HARMONIA—SERIES I

PROGRESSIVE EXERCISES AND SONGS

FOR

FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1 2 3 4 5

[TENOR AND ALTO-TENOR.]

6 7 8 9 10

11 12 13 14

15 16 17

Three staves of music in G major (one sharp) and common time. Measure 15 features a dotted quarter note in the treble and a half note in the bass. Measures 16 and 17 are marked with a 2/2 time signature change and contain chords. The piece concludes with a double bar line.

18 19 20

Three staves of music in G major and 2/2 time. Measures 18 and 19 contain chords. Measure 20 features a half note in the treble and a half note in the bass. The piece concludes with a double bar line.

21 22 23

Three staves of music in G major and 2/2 time. Measures 21 and 22 contain chords. Measure 23 features a half note in the treble and a half note in the bass. The piece concludes with a double bar line.

24 25 26

Three staves of music in G major and 2/2 time. Measures 24 and 25 contain chords. Measure 26 features a half note in the treble and a half note in the bass. The piece concludes with a double bar line.

27 28 29

Three staves of music in 2/2 time. Measure 27: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G3, a half note A3, and a half note B3. Measure 28: Treble staff has a half note C5, a half note B4, and a half note A4. Bass staff has a half note C4, a half note B3, and a half note A3. Measure 29: Treble staff has a half note G4, a half note F4, and a half note E4. Bass staff has a half note G3, a half note F3, and a half note E3.

30 31 32

Three staves of music in 2/2 time. Measure 30: Treble staff has a half note D4, a half note C4, and a half note B3. Bass staff has a half note D3, a half note C3, and a half note B2. Measure 31: Treble staff has a half note A3, a half note G3, and a half note F3. Bass staff has a half note A2, a half note G2, and a half note F2. Measure 32: Treble staff has a half note E4, a half note D4, and a half note C4. Bass staff has a half note E3, a half note D3, and a half note C3.

33 34 35

Three staves of music in 4/4 time. Measure 33: Treble staff has a half note G4, a half note A4, and a half note B4. Bass staff has a half note G3, a half note A3, and a half note B3. Measure 34: Treble staff has a half note C5, a half note B4, and a half note A4. Bass staff has a half note C4, a half note B3, and a half note A3. Measure 35: Treble staff has a half note G4, a half note F4, and a half note E4. Bass staff has a half note G3, a half note F3, and a half note E3.

36 37 38

Three staves of music in 4/4 time. Measure 36: Treble staff has a half note D4, a half note C4, and a half note B3. Bass staff has a half note D3, a half note C3, and a half note B2. Measure 37: Treble staff has a half note A3, a half note G3, and a half note F3. Bass staff has a half note A2, a half note G2, and a half note F2. Measure 38: Treble staff has a half note E4, a half note D4, and a half note C4. Bass staff has a half note E3, a half note D3, and a half note C3.

39 40 41

Three staves of music in 4/4 time, key of D major. Measure 39: Treble clef has a half note D4, quarter note E4, quarter note F#4, and a half note G4. Bass clef has a half note D3, quarter note E3, quarter note F#3, and a half note G3. Measure 40: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3. Measure 41: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3.

42 43 44

Three staves of music in 4/4 time, key of D major. Measure 42: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3. Measure 43: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3. Measure 44: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3.

45 46

Three staves of music in 4/4 time, key of D major. Measure 45: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3. Measure 46: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3.

47

Three staves of music in 4/4 time, key of D major. Measure 47: Treble clef has a half note A4, quarter note B4, quarter note C5, and a half note B4. Bass clef has a half note A3, quarter note B3, quarter note C4, and a half note B3.

48

49

Measures 48 and 49 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. Measure 48 shows a melodic line in the Treble staff and a bass line in the Bass staff. Measure 49 continues the melody and bass line, with some chords in the Alto staff.

50

Measure 50 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The measure shows a continuation of the melodic and bass lines from the previous measures, with some chords in the Alto staff.

51

Measure 51 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The measure shows a continuation of the melodic and bass lines, with some chords in the Alto staff.

52

Measure 52 of a musical score. The score is written for three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The measure shows a continuation of the melodic and bass lines, with some chords in the Alto staff.

THE AMERICAN FLAG.

Words by J. R. DRAKE.

53

1. When Free-dom, from her moun-tain height, Un-furled her stand-ard to the air, She
 2. She min-gled with its gor-geous dyes The milk-y bal-dric of the skies, And
 3. Then from his man-sion in the sun, She called her ea-gle bear-er down, And

tore the az-ure robe of night, And set the stars of glo-ry there.
 striped its pure, ce-les-tial white, With streak-ings of the morn-ing light;
 gave un-to his might-y hand The sym-bol of her chos-en land.

54 55 56

57 58 59

60 61

Musical score for measures 60 and 61. The score is in 2/2 time. Measure 60 shows a treble staff with a whole rest, a middle staff with a whole note chord, and a bass staff with a whole note chord. Measure 61 shows a treble staff with a whole rest, a middle staff with a whole note chord, and a bass staff with a whole note chord.

62

Musical score for measure 62. The score is in 2/2 time. Measure 62 shows a treble staff with a whole note chord, a middle staff with a whole note chord, and a bass staff with a whole note chord.

63 64

Musical score for measures 63 and 64. The score is in 4/4 time. Measure 63 shows a treble staff with a whole rest, a middle staff with a whole note chord, and a bass staff with a whole note chord. Measure 64 shows a treble staff with a whole rest, a middle staff with a whole note chord, and a bass staff with a whole note chord.

65

Musical score for measure 65. The score is in 3/4 time. Measure 65 shows a treble staff with a whole note chord, a middle staff with a whole note chord, and a bass staff with a whole note chord.

66 67

Musical score for measures 66 and 67. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: Treble, Middle, and Bass. Measure 66 shows a complex chordal texture in the Treble and Middle staves, while the Bass staff has a simple bass line. Measure 67 continues the texture with some simplification in the Treble staff.

68

Musical score for measure 68. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: Treble, Middle, and Bass. Measure 68 shows a complex chordal texture in the Treble and Middle staves, while the Bass staff has a simple bass line.

69

Musical score for measure 69. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: Treble, Middle, and Bass. Measure 69 shows a complex chordal texture in the Treble and Middle staves, while the Bass staff has a simple bass line.

70

Musical score for measure 70. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of three staves: Treble, Middle, and Bass. Measure 70 shows a complex chordal texture in the Treble and Middle staves, while the Bass staff has a simple bass line.

71 72

6/8

73

6/8

74

6/8

75

6/8

76 77

Musical score for measures 76 and 77. The score is in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Alto, and Bass. Measure 76 shows a complex chordal texture with many beamed notes. Measure 77 continues this texture with some simplification in the upper staves.

78

Musical score for measure 78. The score is in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Alto, and Bass. Measure 78 shows a continuation of the chordal texture, with some notes being sustained across the measure.

Musical score for measures 79 and 80. The score is in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Alto, and Bass. Measures 79 and 80 show a continuation of the chordal texture, with some notes being sustained across the measures.

79

Musical score for measure 79. The score is in 6/4 time with a key signature of one flat (B-flat). It consists of three staves: Treble, Alto, and Bass. Measure 79 shows a continuation of the chordal texture, with some notes being sustained across the measure.

COLUMBIA.

Words by TIMOTHY DWIGHT.

80

Co - lum - bia, Co - lum - bia, to glo - ry a - rise, The queen of the world and the

Co - lum - bia, Co - lum - bia, to glo - ry a - rise, The queen of the world and the

[This Number may be sung in the key of F.]

child of the skies ! Thy ge - nius commands thee ; with

child of the skies ! Thy ge - nius com-mands thee, Thy ge - nius com-mands thee; with rap - ture be -

rap - ture be - hold, With rap - ture, with rap - ture, with rap - ture be - hold, While a - ges on

hold, be - hold, With rap - ture, with rap - ture, with rap - ture be - hold, While a - ges on

With rap - ture,

a - ges thy splen-dors un - fold, while a - ges on a - ges thy splendors un - fold.

a - ges thy splen-dors un - fold, while a - ges on a - ges thy splendors un - fold.

81 82

4/4

83

4/4

84 85

4/4

86

4/4

87 88 89

Measures 87-89 are in 4/4 time. Measure 87 has a flat 7 (b7) in the first staff. Measure 88 has a flat 7 (b7) in the second staff. Measure 89 has a flat 7 (b7) in the third staff.

90

Measure 90 is in 3/4 time. It features a key signature change to one flat (B-flat) and a time signature change to 3/4. The measure contains a whole note chord in the first staff, a half note chord in the second staff, and a quarter note chord in the third staff.

91

Measure 91 is in 3/4 time. It features a key signature change to one flat (B-flat) and a time signature change to 3/4. The measure contains a whole note chord in the first staff, a half note chord in the second staff, and a quarter note chord in the third staff.

92

Measure 92 is in 3/4 time. It features a key signature change to one flat (B-flat) and a time signature change to 3/4. The measure contains a whole note chord in the first staff, a half note chord in the second staff, and a quarter note chord in the third staff.



First system of music, measures 92-94. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 92 is marked with a '92' above the first staff. Measure 94 is marked with a '94' above the first staff. The music consists of eighth and sixteenth notes, with some chords and rests.



Second system of music, measures 95-96. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 95 is marked with a '95' above the first staff. Measure 96 is marked with a '96' above the first staff. The music continues with eighth and sixteenth notes, including some chords and rests.



Third system of music, measures 97-98. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 97 is marked with a '97' above the first staff. Measure 98 is marked with a '98' above the first staff. The music continues with eighth and sixteenth notes, including some chords and rests.



Fourth system of music, measures 99-100. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 99 is marked with a '99' above the first staff. Measure 100 is marked with a '100' above the first staff. The music continues with eighth and sixteenth notes, including some chords and rests.

99 100

3/4

101

3/4

102

3/4

103

3/4

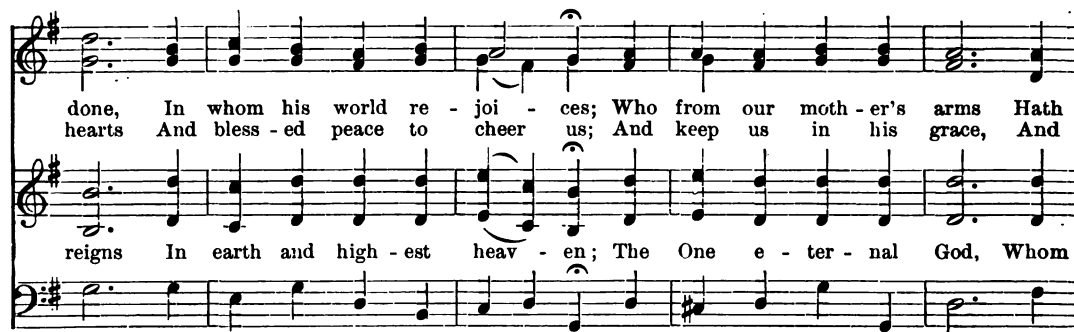


NOW THANK WE ALL OUR GOD.

Translated from RINKART by WINKWORTH.

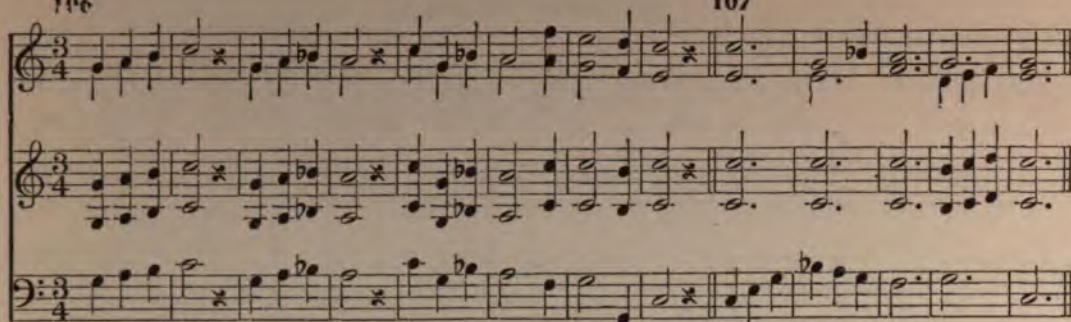
JOHANN CRÜGER, 1649.

105



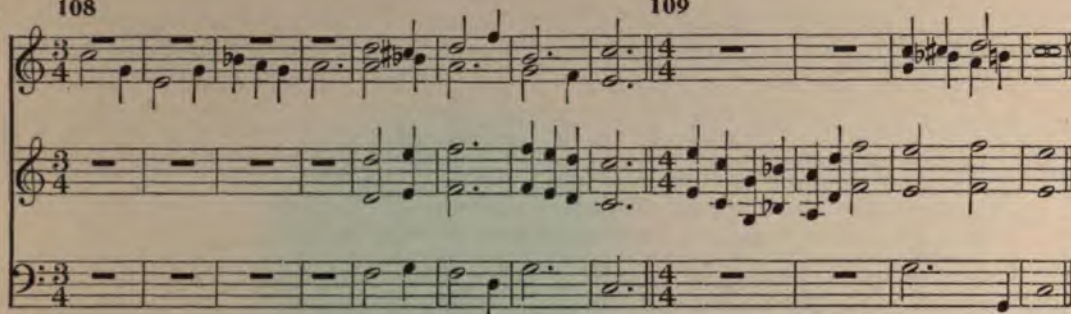
106

107

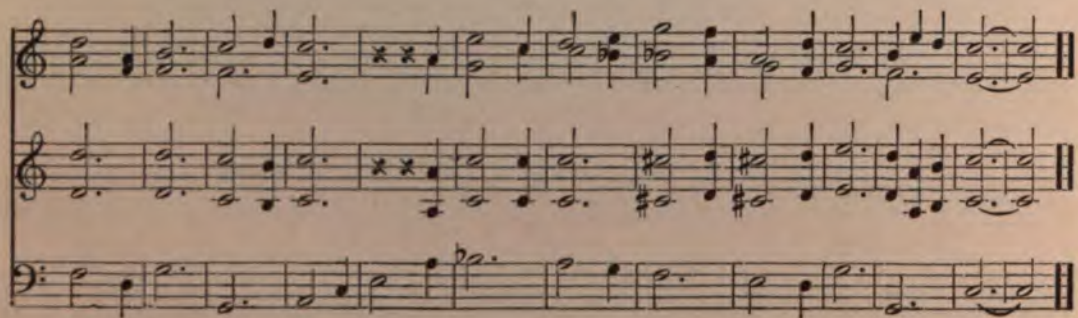
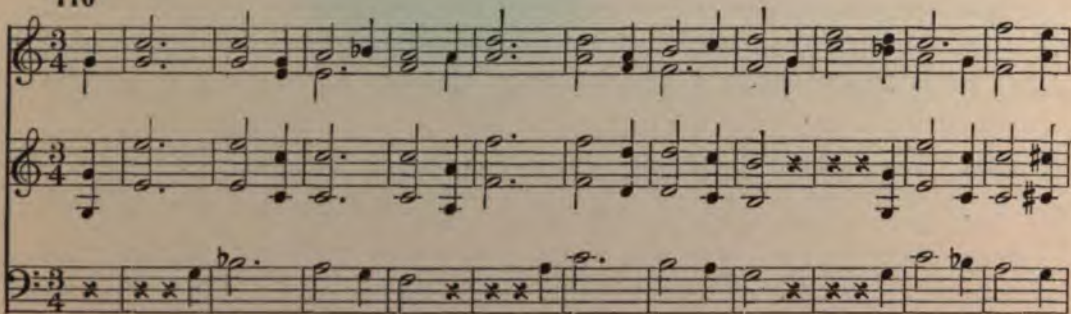


108

109



110



EVENING HYMN.

J. ELLERTON, adapted.

Arranged from J. BRAHMS.

111

1. The day thou gav - est, Lord, is end - ed ; The dark - ness falls at thy be - hest ; To
 2. We thank thee that thy love, un - sleeping, While earth rolls on - ward in - to light, Thro'

3. The sun, that bids us rest, is wak - ing Our breth - ren 'neath the west - ern sky, And
 4. So be it, Lord ; thy throne shall nev - er, Like earth's proud empires, pass a - way, But

thee our morn - ing hymns as - cend - ed, Thy praise shall hal - low now . . . our rest.
 all the world its watch is keep - ing, And rests not now by day . . . or night.

hour by hour fresh lips are mak - ing Thy won - drous do - ings heard . . . on high.
 stand, and rule, and grow for - ev - er, Till all thy crea - tures own . . . thy sway.

112

113

114

115 116 117 118

Three systems of musical notation for measures 115-118. Each system consists of three staves (treble, middle, and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. Measure 116 includes a sharp sign (#) above the staff. Measure 118 ends with a double bar line.

119 120

Two systems of musical notation for measures 119-120. Each system consists of three staves (treble, middle, and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. Measure 119 starts with a whole rest. Measure 120 ends with a double bar line.

121

One system of musical notation for measure 121. It consists of three staves (treble, middle, and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The measure contains complex rhythmic patterns and ends with a double bar line.

122

One system of musical notation for measure 122. It consists of three staves (treble, middle, and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The measure contains complex rhythmic patterns and ends with a double bar line.

123 124

Musical score for measures 123 and 124. The score is in 3/4 time, key of D major (two sharps). It consists of three staves: two treble staves and one bass staff. Measures 123 and 124 are indicated by numbers above the first staff. The music features a mix of eighth and quarter notes, with some chords and rests.

125

Musical score for measure 125. The score is in 3/4 time, key of D major (two sharps). It consists of three staves: two treble staves and one bass staff. Measure 125 is indicated by a number above the first staff. The music continues with eighth and quarter notes, including some chords and rests.

126 127

Musical score for measures 126 and 127. The score is in 6/8 time, key of B-flat major (two flats). It consists of three staves: two treble staves and one bass staff. Measures 126 and 127 are indicated by numbers above the first staff. The music features eighth notes and chords, with some rests.

128

Musical score for measure 128. The score is in 4/4 time, key of B-flat major (two flats). It consists of three staves: two treble staves and one bass staff. Measure 128 is indicated by a number above the first staff. The music features quarter notes and chords, with some rests.

129



130



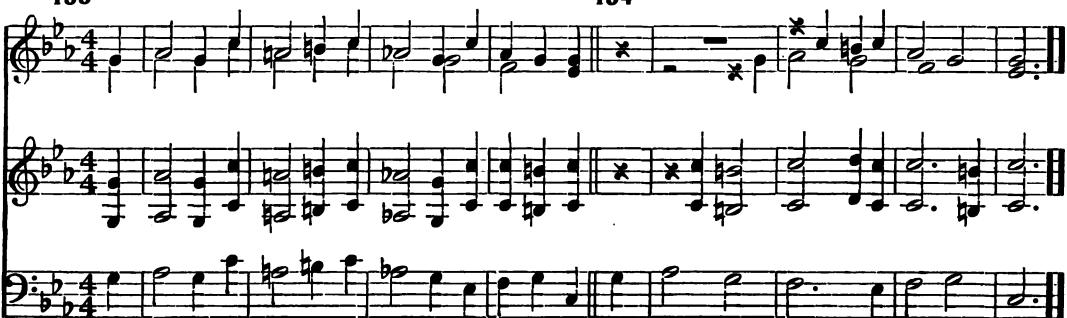
131

132



133

134



135

Musical score for "The Rose Tree" (No. 135). The score is in 4/4 time, key of D major (one sharp), and consists of three staves. The first staff is the treble clef melody, the second is the alto clef harmony, and the third is the bass clef accompaniment. The melody features a mix of eighth and quarter notes with some rests. The accompaniment consists of a steady eighth-note pattern in the bass and a more complex harmonic line in the alto. The piece ends with a double bar line and repeat dots.

136

The musical score for exercise 136 is written for three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of various notes, rests, and accidentals, including a key signature change to two sharps (F# and C#) in the middle of the piece.

137

The musical score for measures 137-140 consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 138. The middle staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and quarter notes. The measures are numbered 137, 138, 139, and 140 at the beginning of each staff line.

138

The musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains measures 138, 139, 140, and 141. The middle staff is also in treble clef with the same key signature and time signature, containing measures 138, 139, 140, and 141. The bottom staff is in bass clef with the same key signature and time signature, containing measures 138, 139, 140, and 141. The notation includes various notes, rests, and accidentals, with some measures containing 'x' marks.

139

140

Measures 139 and 140 of a musical score. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written for three staves: Treble, Alto, and Bass. Measure 139 contains a series of eighth and quarter notes. Measure 140 continues the melodic line with some rests and a repeat sign.

141

Measures 141 and 142 of a musical score. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written for three staves. Measure 141 features a melodic line with eighth notes. Measure 142 shows a continuation of the melody with some rests and a repeat sign.

142

143

Measures 142 and 143 of a musical score. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written for three staves. Measure 142 contains a melodic line with eighth notes. Measure 143 shows a continuation of the melody with some rests and a repeat sign.

144

Measures 143 and 144 of a musical score. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written for three staves. Measure 143 features a melodic line with eighth notes. Measure 144 shows a continuation of the melody with some rests and a repeat sign.

145 146



147 148



149



150

151

Musical score for measures 150 and 151. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has two sharps (F# and C#). Measure 150 shows a melodic line in the treble staff and a bass line in the bass staff. Measure 151 continues the melody and bass line.

152

153

Musical score for measures 152 and 153. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has two sharps (F# and C#). Measure 152 shows a melodic line in the treble staff and a bass line in the bass staff. Measure 153 continues the melody and bass line.

154

Musical score for measure 154. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. The key signature has two sharps (F# and C#). Measure 154 shows a melodic line in the treble staff and a bass line in the bass staff.

155

156

157

Musical score for measures 155, 156, and 157. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature has two sharps (F# and C#). Measure 155 shows a melodic line in the treble staff and a bass line in the bass staff. Measure 156 continues the melody and bass line. Measure 157 continues the melody and bass line.

158

159

160

161

162

MOTET, The Lord is My Shepherd.

163

Not too slowly.

The Lord is my shep-herd ; I shall not want. He mak-eth me to lie down in green

The Lord is my shep-herd ; I shall not want. He mak-eth me to lie down in green

mf

pastures : he lead-eth me be - side the still wa - ters. He re - stor - eth my soul : he

mf

pas-tures : he lead-eth me be - side the still wa - ters. He re - stor - eth my soul : he

mf

The

pp

lead-eth me in the paths of righteousness for his name's sake. The Lord is my

pp

lead-eth me in the paths of righteousness for his name's sake. Yea, tho' I walk thro' the valley of the

pp

Lord, . . is my shep - herd. The Lord is my

cres.

shep - herd, for thou art with me; thy rod and thy staff they com-fort me.

cres.

shadow of death, for thou art with me; thy rod and thy staff they com-fort me.

cres.

shep - herd, I will fear no e - vil: for

p tranquilly.

p In the pres - ence of mine

Thou pre - par - est a ta - ble be - fore me in the presence of mine en - e -

p

Thou pre - par - est a ta - ble be - fore me in the presence of mine en - e -

p

In the presence

en - e - mies: *cres.* *mf*

mies: Thou a - noint - est my head with oil; my cup run - neth o - ver.

mies: Thou a - noint - est my head with oil; my cup run - neth o - ver.

of mine en - e - mies: Thou a - noint - est

p *pp*

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life; and

p *pp*

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life; and

cres.

I will dwell in the house of the Lord, and I will dwell in the house of the

cres.

I will dwell in the house of the Lord, and I will dwell in the house of the

cres.

ff *ritard.*

Lord, I will dwell in the house of the Lord for ev - er, for ev - er, for ev - er.

ff *ritard.*

Lord, I will dwell in the house of the Lord for ev - er, for ev - er, for ev - er.

ff *ritard.*

HARMONIA — SERIES II

PROGRESSIVE EXERCISES AND SONGS

FOR

FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

The musical score is presented in three systems, each containing three staves for Soprano, Alto, and Bass parts. The first system is marked with a '1' and a '2'. The second system is marked with a '3'. The third system is marked with a '4'. The music is in 2/4 time and features various harmonic exercises and songs.

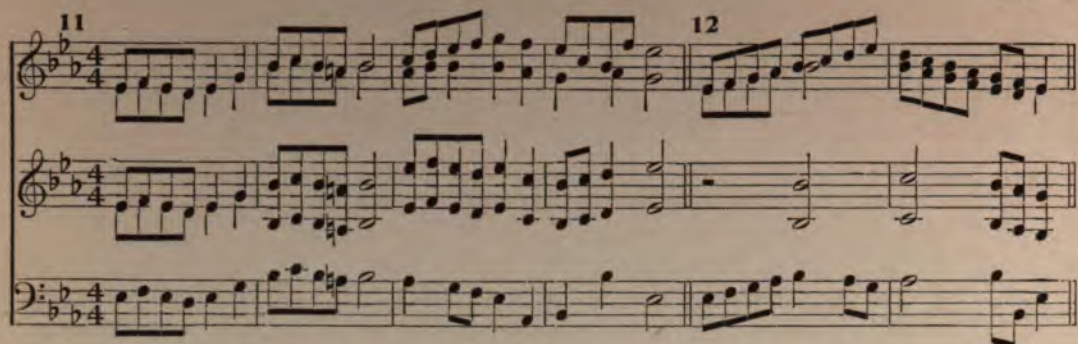
Measures 5 and 6 of the musical score. The key signature is two sharps (F# and C#), and the time signature is 2/4. Measure 5 contains a complex melodic line in the treble staff with many beamed sixteenth notes, while the bass staff provides a steady accompaniment. Measure 6 continues the melodic development in the treble staff.

Measures 7 and 8 of the musical score. Measure 7 features a melodic line in the treble staff and a more active bass line. Measure 8 shows a continuation of the melodic and harmonic patterns, with the treble staff having a more complex rhythmic structure.

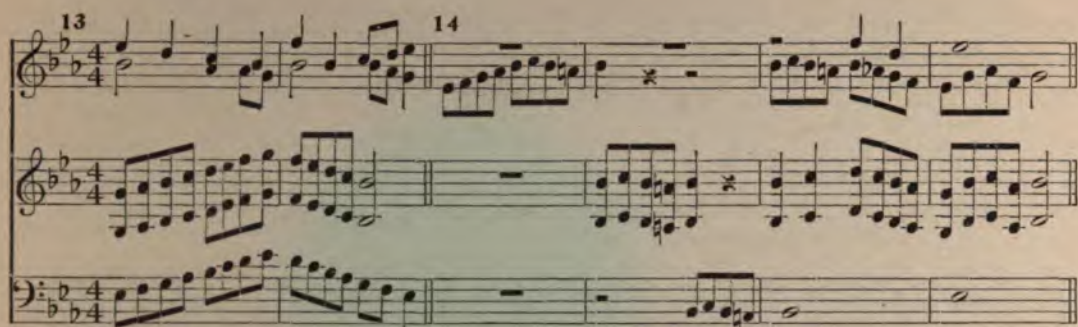
Measures 9 and 10 of the musical score. Measure 9 has a melodic line in the treble staff and a bass line with some rests. Measure 10 continues the melodic line in the treble staff. The text "See Series I, 70." is printed below the bass staff of measure 10.

Measures 11 and 12 of the musical score. Measure 11 features a melodic line in the treble staff and a bass line with some rests. Measure 12 continues the melodic line in the treble staff. The text "See Series I, 70." is printed below the bass staff of measure 12.

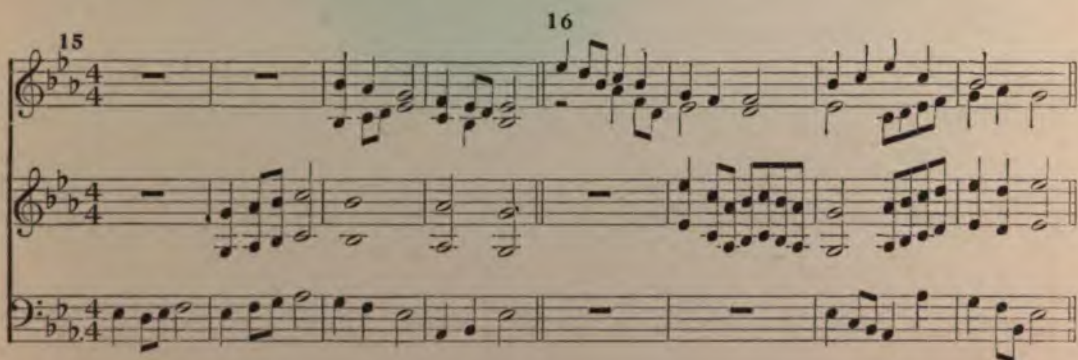
11 12



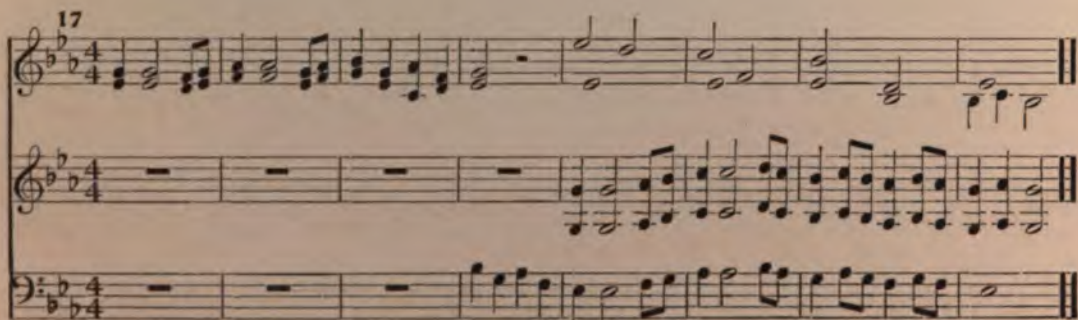
13 14



15 16



17



THE LORD, JEHOVAH, REIGNS.

MENZIES RAYNER.

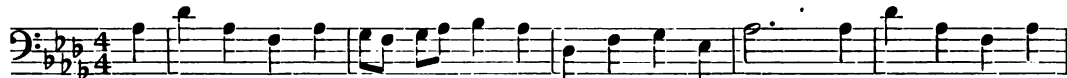
Adapted from an Old Tune.

18 *Allegro.*

1. Hail, Source of light, of life and love, And joys that nev-er end, . . In whom all crea-tures
2. All space is with thy presence crowned ; Cre - a - tion owns thy care ; . Each spot in na - ture's



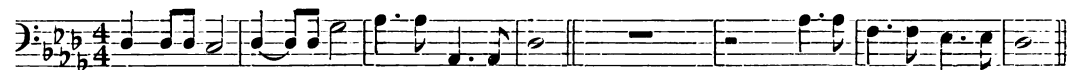
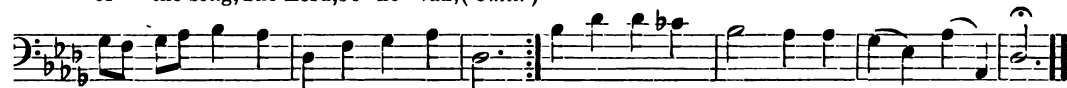
3. At-tuned to praise be ev - 'ry voice, Let not one heart be sad ; Je - ho - vah reigns ! let
4. Then sound the an - them loud and long, In sweet-est, loft-iest strains, And be the bur - den



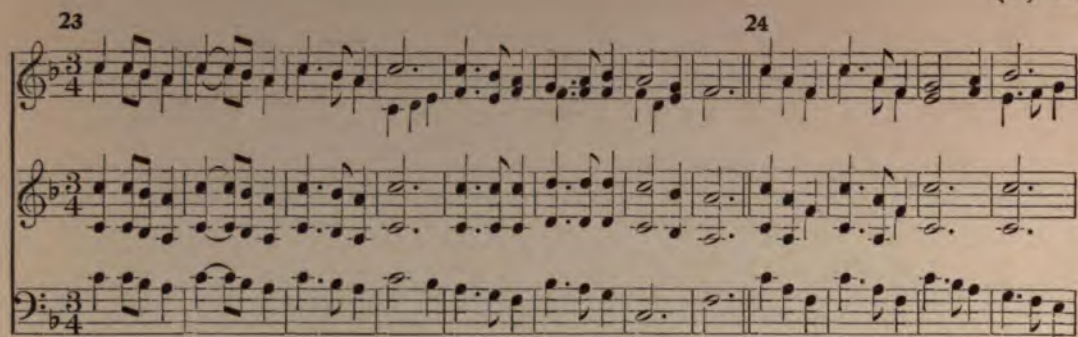
- live and move, Cre - a - tor, Father, Friend ! (4) reigus, The Lord, Je - ho - vah, Je - ho - vah, reigns !
am - ple round Proclaims that God is there.



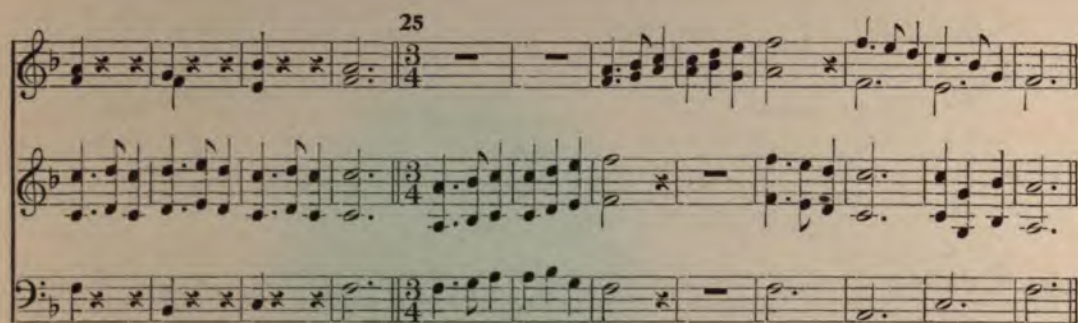
- earth re - joice ; Let all the isles be glad. (4) reigus, The Lord, Je - ho - vah, Je - ho - vah, reigns !
of the song, The Lord, Je - ho - vah, (Omit.)



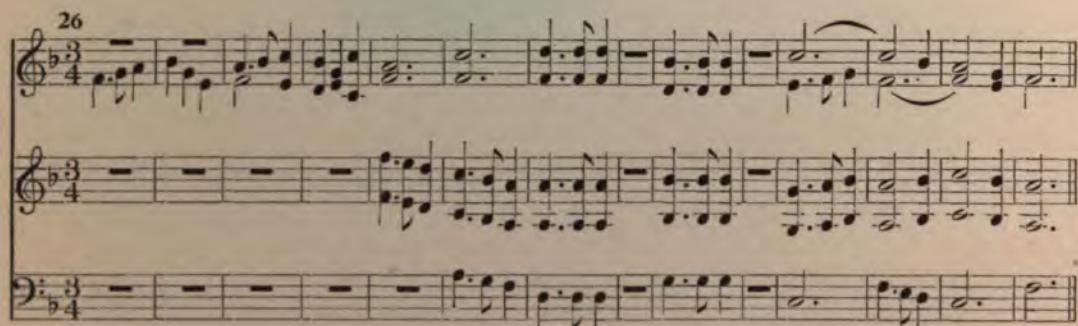
23 24



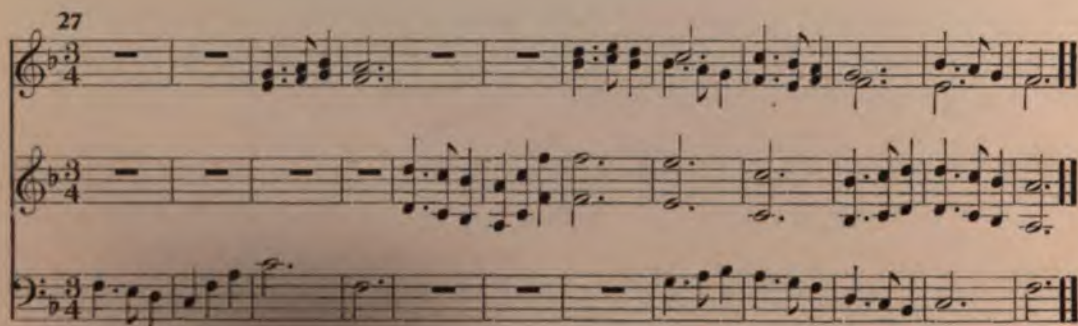
25



26



27



28 29

3/4

30

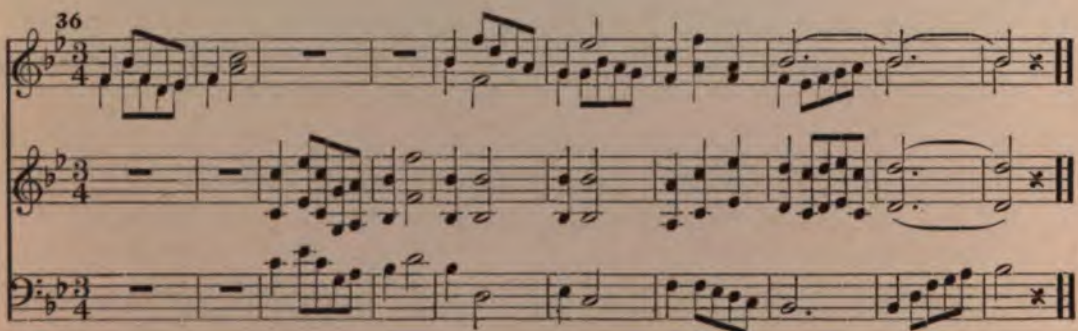
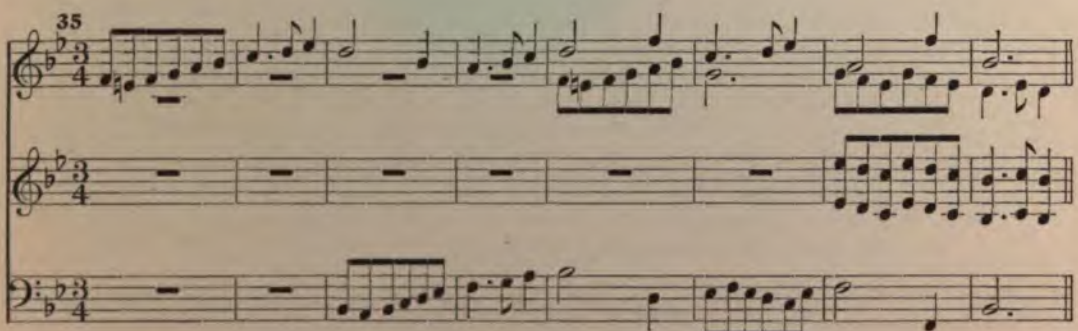
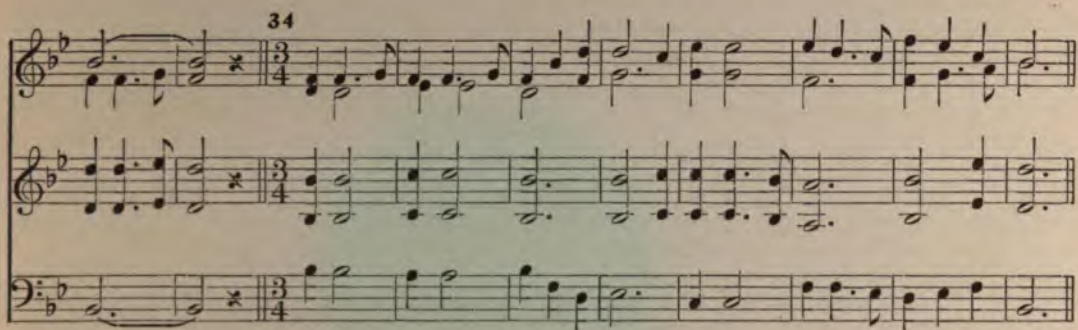
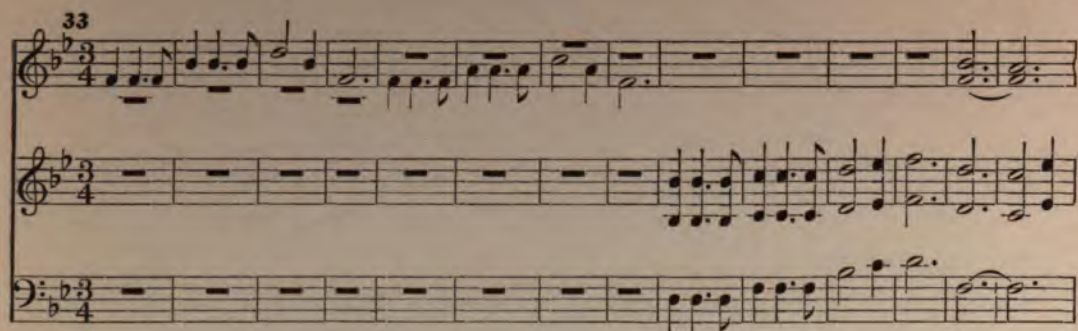
3/4

31

3/4

32

3/4



37 38

39

GOD IS LOVE.

JOHN BOWRING.

Adapted from an Old Tune.

40 *Allegretto.*

1. God is love; his mer - cy bright - ens All the path in which we
2. Chance and change are bu - sy ev - er; Man de - cays, and a - ges
3. E'en the hour that dark - est seem - eth Will his change - less good - ness
4. He with earth - ly cares en - twin - eth Hope and com - fort from a -

rove; Bliss he wakes, and woe he light - ens : God is wis - dom, God is love.
move; But his mer - cy wan - eth nev - er : God is wis - dom, God is love.
prove; From the mist his bright-ness streameth : God is wis - dom, God is love.
bove; Ev - 'ry - where his glo - ry shin - eth : God is wis - dom, God is love.

I WILL EXTOL THEE.

41

Allegro.

I will ex-tol thee, my God, O King; and I will bless thy name for - ev - er and ev - er. Ev-'ry

Ev-'ry day will I bless thee; and I will praise thy name for - ev - er, for - my God, . . . O King.

ev - er and ev - er. I will ex - tol thee, my God, O King, my God, O King. ev - er and ev - er. I will ex - tol thee, my God, O King, my God, O . . . King. I will praise thy name for - ev - er,

42

43

#1 #2 #5 #6 b7 b6 b3 b2

38 (10)

44 45 46

Three staves of music in 4/4 time. Measure 44: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has eighth notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 45: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has eighth notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 46: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has eighth notes G2, A2, B2, C3, D3, E3, F#3, G3.

47 48

Three staves of music in 3/4 time. Measure 47: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has eighth notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 48: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has eighth notes G2, A2, B2, C3, D3, E3, F#3, G3.

49

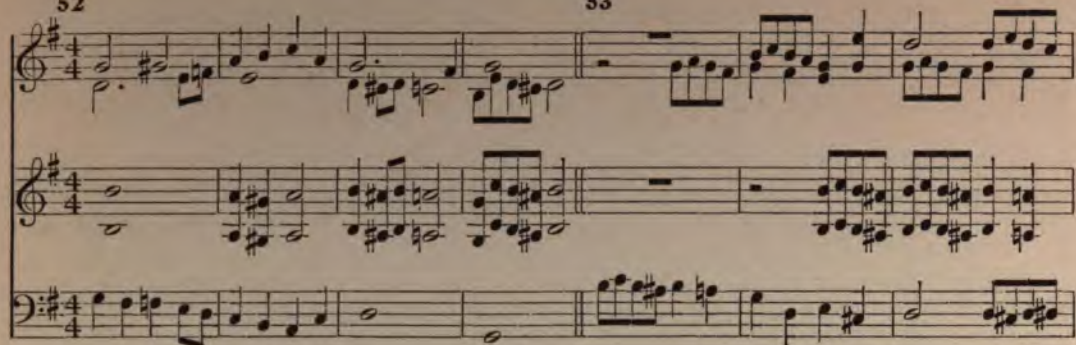
Three staves of music in 3/4 time. Measure 49: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has eighth notes G2, A2, B2, C3, D3, E3, F#3, G3.

50 51

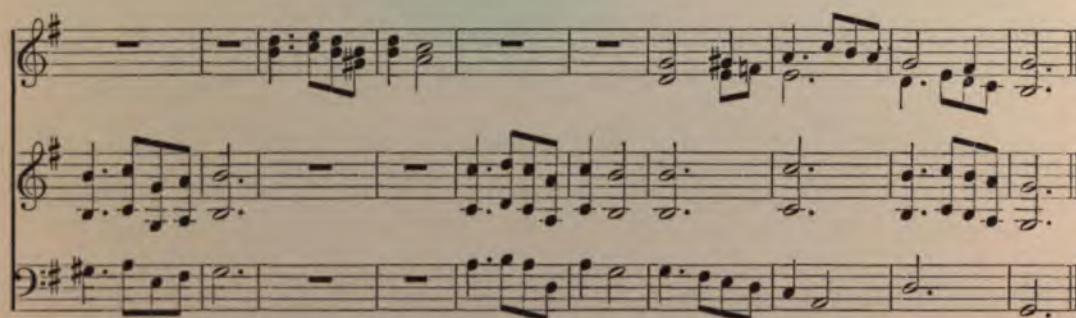
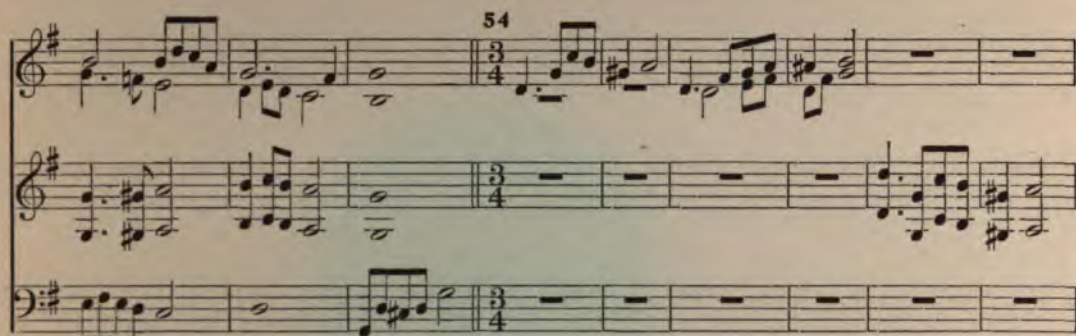
Three staves of music in 4/4 time. Measure 50: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has eighth notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 51: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has eighth notes G2, A2, B2, C3, D3, E3, F#3, G3.

52

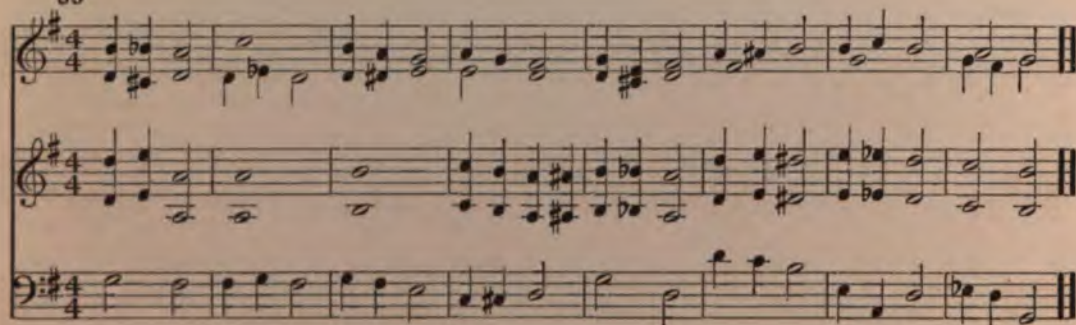
53



54



55



56 57

56 57

58

58

59

59

60

60

Words by OLIVER WENDELL HOLMES.*

61 *With spirit.*

1. Chil-dren of the day new-born, Mind-ful of its glo-rious morn, Let the pledge our
2. Pay our sires their children's debt, Love and hon-or, nor for-get On-ly Un-ion's

3. Hail, Co-lum-bia! strong and free, Throned in hearts from sea to sea! Blest in Un-ion's
fa-thers signed Heart to heart for-ev-er bind! Ev-er may the cir-cling sun
gold-en key Guards the Ark of Lib-er-ty! Ev-er may the cir-cling sun
ho-ly ties, Let our grate-ful song a-rise, Ev-'ry voice its trib-ute lend,

A little slower.

Find the Ma-ny still are One. 4. While the stars in heav'n shall burn, While the o-cean
Find the Ma-ny still are One.
All in lov-ing cho-rus blend. 4. While the stars in heav'n shall burn, While the o-cean

tides re-turn, Ev-er shall the cir-cling sun Find the Ma-ny still, still are One!
tides re-turn, Ev-er shall the cir-cling sun Find the Ma-ny still, still are One!

* These portions of the "Additional Verses to 'Hail Columbia'" are used by special permission of HOUGHTON, MIFFLIN & Co., the authorized publishers of Dr. Holmes's works.

Measures 62 and 63 of a musical score. The score is written for three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#) and a time signature of 8/8. Measure 62 shows a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 63 continues this pattern with some rests and a change in the bass line.

Measures 64 and 65 of a musical score. The score is written for three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#) and a time signature of 4/4. Measure 64 features a more melodic line in the treble with some ties. Measure 65 continues the melody and provides a steady bass line.

Measures 66 and 67 of a musical score. The score is written for three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#) and a time signature of 8/8. Measure 66 shows a continuation of the complex rhythmic patterns. Measure 67 includes some rests and a change in the bass line.

Measures 68 and 69 of a musical score. The score is written for three staves (treble, alto, and bass clefs) in a key signature of two sharps (F# and C#) and a time signature of 8/8. Measure 68 features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Measure 69 continues this pattern with some rests and a change in the bass line.

Compare with 63.

68

This system contains measures 68 through 72. The notation is as follows:
Measure 68: Treble staff has a whole note chord (F#4, A#4, C#5). Bass staff has a whole note chord (F#2, A#2, C#3).
Measure 69: Treble staff has a quarter note (F#4), an eighth note (A#4), and a quarter note (C#5). Bass staff has a quarter note (F#2), an eighth note (A#2), and a quarter note (C#3).
Measure 70: Treble staff has a quarter note (F#4), an eighth note (A#4), and a quarter note (C#5). Bass staff has a quarter note (F#2), an eighth note (A#2), and a quarter note (C#3).
Measure 71: Treble staff has a quarter note (F#4), an eighth note (A#4), and a quarter note (C#5). Bass staff has a quarter note (F#2), an eighth note (A#2), and a quarter note (C#3).
Measure 72: Treble staff has a quarter note (F#4), an eighth note (A#4), and a quarter note (C#5). Bass staff has a quarter note (F#2), an eighth note (A#2), and a quarter note (C#3).

69

Handwritten musical score for 'The Rose Tree'. The score is written on three staves (treble, middle, and bass clef) in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the bass clef provides a simple accompaniment. The music is in common time (C) and features a simple melody with a repeat sign. The score is handwritten on aged paper.

Handwritten musical score for three staves, likely for a piano or organ. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The score is written in a historical style with a treble and bass clef.

70

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The score shows a sequence of chords and melodic lines across several measures, with some measures containing rests. The notation includes various note values, rests, and bar lines.

71 72

NOW FARE THEE WELL.

KARL STEIN (Adapted).

73 *Andante.*

Now fare thee well, God give thee

mf *p*

Now fare thee well, fare thee well. God give thee joy,

p

Now fare thee well, God give thee joy, God give thee

p

fare thee well.

joy So fare thee well, So fare thee well.

p *p*

in thy wan - d'ring. So fare thee well, . . . so fare thee well. . . . God

p *p*

joy in thy wan - d'ring. So fare thee well, So fare thee well. God

p

give thee joy in thy wan - d'ring. God give thee joy in thy wand'ring, And may
give thee joy in thy wan - d'ring.

an - gels pro - tect from all ill, And may an - gels, may an - gels pro - tect from all
And may an - gels, may an - gels pro - tect from all

ill. . . God give thee joy! So fare thee well, And may an - gels, may an - gels pro -
ill. . . God give thee joy! So fare thee well, And may an - gels, may an - gels pro -

ill. So fare thee well, So fare thee well. . .
tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .
tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .
Fare thee well, fare thee well. . .

74 75

76

ELFIN SONG.

Words by J. R. DRAKE (adapted).

77 *Allegro.*

1. Gnome and gob - lin! imp and sprite! Elf of eve! and star - ry Fay! Ye that love the

2. Hail the wan - der - er a - gain With dance and song, and lute and lyre. Pure his wing and

Hith - er come, Hith - er,

moon's soft light, Hith - er, hith - er wend your way, hith - er, hith - er wend your

his shadow, Thou - thy bright his fai - ry flow, Thou - thy bright his fai - ry

your
its

dim. *cres.*

way; Come hith-er and sing and trip it mer-ri-ly, . .

dim. *p* *f*

fire. Twine ye in a jo-cund ring, and

dim. *p* *f*

way. Come hith-er and twine
fire.

dim. *p*

. . and sing, . . and sing, Twine ye in a jo-cund ring,

p

sing, . . and sing, Twine ye in a jo-cund ring,

dim. *p*

Come, twine in jo-cund ring, Come, and

cres *cen*

Sing and trip it mer-ri-ly Hand to hand, and wing to wing, Round the wild witch-

cres *cen*

Sing and trip it mer-ri-ly Hand to hand and wing to wing, Round the wild witch-

sing mer-ri-ly, *cres* *cen*

do. ff *tree. dim* *in* *u* *en* *do.*

ha-zel tree, Round the ha-zel tree. Come hith-er, come hith-er, come hither, come hith-er.

do. ff *dim* *in* *u* *en* *do.*

ha-zel tree, Round the ha-zel tree. Come hith-er, come hith-er, come hither, come hith-er.

do. ff *dim* *in* *u* *en* *do.*

MY COUNTRY.*

Words, "America," by S. F. SMITH.

81

1. My coun-try! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
 2. My na - tive coun - try, thee, Land of the no - ble, free, Thy name I love; I love thy

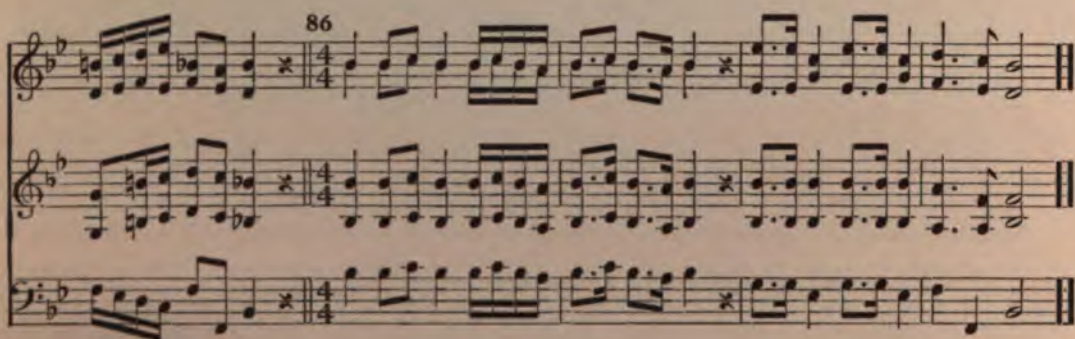
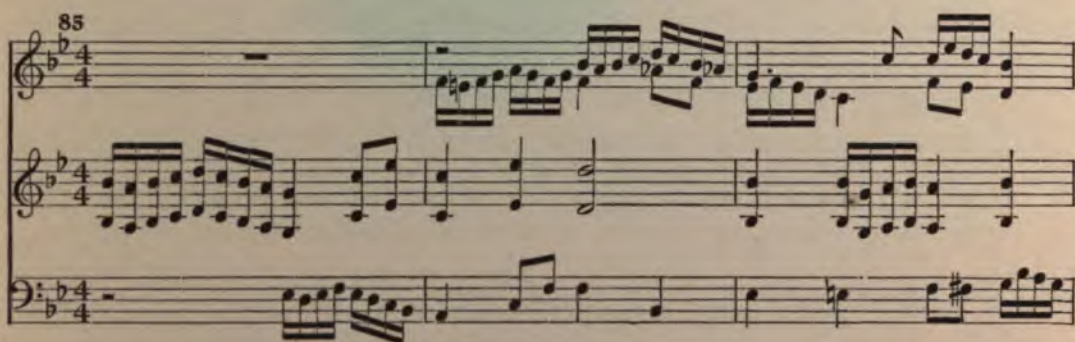
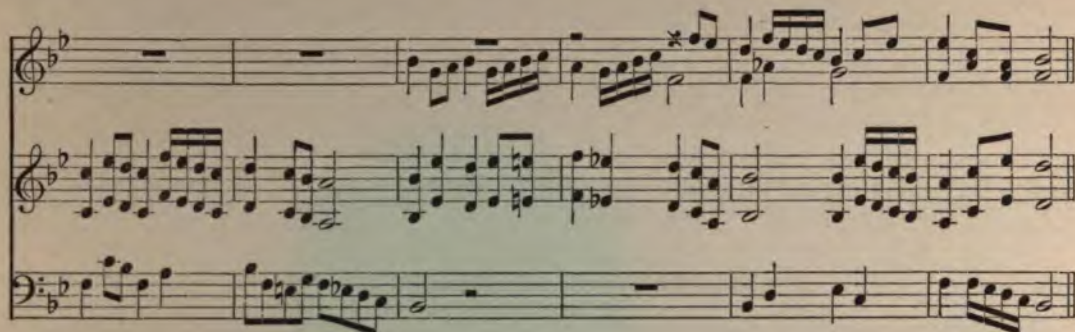
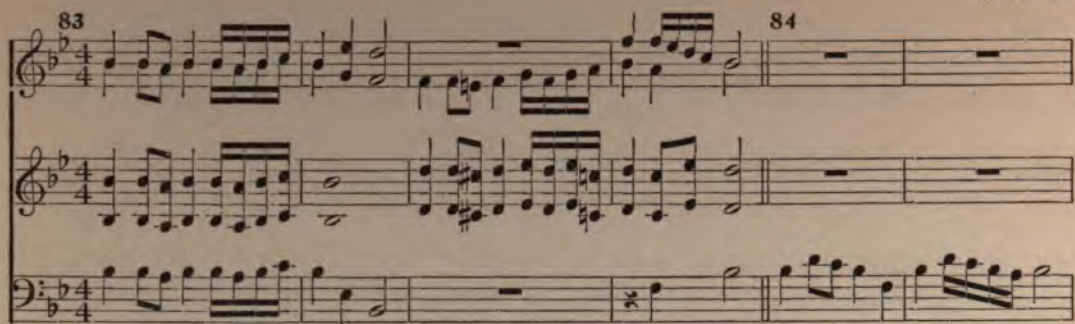
3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal
 4. Our fa - thers' God! to thee, Au - thor of lib - er - ty, To thee we sing! Long may our

fa - thers died! Land of the pil-grims' pride! From ev-'ry moun-tain side Let free-dom ring!
 rocks and rills, Thy woods and tem-pled hills: My heart with rap-ture thrills Like that a - bove.

tongues a-wake; Let all that breathe partake; Let rocks their si-lence break,—The sound prolong.
 land be bright With freedom's ho - ly light; Pro - tect us by thy might, Great God, our King!

This selection may be sung in the key of G.

* Copyright, 1902, by LEO R. LEWIS.



87 88

89

WANDERER'S NIGHT-SONG.

Translation from GOETHE by LONGFELLOW.*

G. LEHMANN (Adapted).

90 *p* *Moderato.* *cres.*

Thou that from the heavens art, Ev' - ry pain and sor - row still - est, And the dou - bly

p *cres.*

Thou that from the heavens art, Ev' - ry pain and sor - row still - est, And the dou - bly

p *cres.*

wretch - ed heart Dou - bly with re - fresh - ment fill - est, I am wea - ry with con - tend - ing!

f *p*

wretch - ed heart Dou - bly with re - fresh - ment fill - est, I am wea - ry with con - tend - ing!

f *p*

* This translation is used by special permission of HOUGHTON, MIFFLIN, AND CO., the authorized publishers of Lowell's works.

rit. *A little faster.* *p*

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

rit. *p*

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

rit. *p*

cres. *f*

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

cres. *f*

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

cres. *f*

p *Peace de -*

Come, ah, come in - to my breast! *Peace de - scend - ing,*

p *cres.* *Peace de - scend - ing, Ah,*

p *cres.*

Peace de - scend - ing, ah! come,

seend - ing, *ff* *p* *pp Lento.*

come, ah, come in - to my breast, in - to my breast, Peace de - scend - ing, come, ah, come!

ff *p* *pp*

come, ah, come in - to my breast, in - to my breast, Peace de - scend - ing, come, ah, come!

ff *p* *pp*

91 92

93

Note change of key.

SPRING SONG.

E. SILAS.

94 *p* *Allegro con spirito.*

1. Now gladsome Spring is com - ing, And flow'rets sweet are bloom-ing, Fa la la la la la

2. And ma - ny a blos-som glo - rious Now greets the sun vic - to - rious, Fa la la la la la

f *fp*

la, Fa la la la la la la, fa la la la la,

la, Fa la la la la la la, fa la la la la,

la, fa la la la la, la la, fa la la la

mf *f*

fa la la la la, While na - ture shows her face, Be-decked with ev - ry grace, Fa la

mf *f*

fa la la la la, While earth her voice doth raise To sing in thank - ful praise, Fa la

mf *f*

la la la,

mf

la, fa la la, fa la la, fa la la, fa la la, fa la la, The Spring clad all in

mf

la, fa la la, la la la, fa la la, Since all to-day re -

mf

fa la la, fa la la, fa la la,

p

glad - ness, Doth laugh at Win - ter's sad - ness, Fa la la la, fa

p

joi - ces, We'll sing with hap - py voi - ces, Fa la la la, fa

p

Fa la la la la la la la, fa

cres. *ff*

la la la la la la la, fa la la la, fa la la la la la la.

cres. *ff*

la la la fa la la la, fa la la la la la la.

cres. *ff*

la la la la la la la, fa la la la la la la, fa la la la la la la.

95

96

97

Note change of key.

WE WELCOME THEE.

COMPANION-PIECE TO "NOW FARE THEE WELL," No. 73.

KARL STEIN (adapted).

98 *Very sustained.*

We wel - come thee! We wel - come thee! Thrice blest the day that marks thy journey's

We wel - come thee! We wel - come thee! Thrice blest the day that marks thy journey's

This selection may be sung in G or in G-flat.

p *f* *mf*

We wel-come thee!

end! We wel - come thee! We wel - come thee! In lov - ing song our thankful voi-ces

end! We wel - come thee! We wel - come thee! In lov - ing song our thankful voi-ces

p *f* *mf*

Words are but

blend. We wel - come thee! We wel - come thee! Words are but weak, are but *cres. e accel.*

blend. We wel - come thee! We wel - come thee! *cres. e accel.*

We wel - - come thee, . . . wel - come thee! Words are but

lento. *a tempo.*

weak When speaks the

weak when deeper feel-ings thron; When speaks the throbbing heart, the *cres.*

Words are but weak when deeper feel-ings thron; When speaks the throbbing heart, the *cres.*

weak *a tempo.*

f *pp* *ff* *pp*

throbbing heart, it breathes its mes-sage in a song! We wel - come thee! We wel - come thee!

throbbing heart it breathes its mes - sage in a song! We wel - come thee! We wel - come thee!

99 100

101

SLEIGHING SONG.

102 *Vivace.* *mf*

p Ling ling ling, etc.* 1. A - way, a-way to - geth - er, Fast fly - ing as the
2. Fair Lu - na's face is beam - ing, Up - on our hap - py

p Ling ling ling ling ling ling ling ling ling ling ling ling

p Ling ling ling, etc.*

cres. *dim.*

wind, We speed thro' win - try wea - ther, And leave all care be - hind ! O'er
band; Our hearts re - flect the gleam - ing That brightens all the land. We've

ling ling ling ling ling ling ling ling ling ling ling O'er
cres. *dim.* We've

ling

* The Alto (Soprano II) and Bass sing "ling ling ling" throughout, unless otherwise indicated.

cres.

fro - zen road-way spring - ing, Our cours - ers dash a - long, While mer - ry bells are
 ne'er a tho't but pleas - ure; We've banished ev - 'ry woe! All hail the glist'ning

fro - zen road-way spring - ing, Our cours - ers dash a - long, ling ling ling
 ne'er a tho't but pleas - ure; We've banished ev - 'ry woe!

ling ling ling, etc. *cres.* Hal-lo! hal - lo!

ring - ing, And voi - ces join in song, Hal - li! hal - lo! And
 trea - sure, That spark - ling gem, the snow, Hal - li! hal - lo! That

ling ling ling ling ling ling ling ling ling Hal - li! And
 ling ling ling ling ling ling ling ling ling Hal - li! That

ling ling ling ling

ff voi - ces join in song. Ling ling ling ling ling ling
 spark - ling gem, the (Omit.) snow. *dim.*

ff voi - ces join in song. Ling ling ling ling ling ling
 spark - ling gem, the (Omit.) snow. *dim.*

ling, And voi - ces join in song, Ling ling
 That spark - ling gem, the (Omit.) snow. A - way we

A - way we go! *dim.*

A - way we go! *dim.*

A - way we go! *dim.*

go! A - way we go! . . .

OUR FLAG.

A. R. ROBINSON.

CARL WILHELM (Adapted).

103 *Tempo di marcia.*

1. A - bove our Un - ion, broad and wide, From o - cean - side to o - cean - side, From
 2. This flag shall nev - er suf - fer wrong; For all with mus - ket, sword, and song, Will

3. Our shouts shall ech - o round each throne, Till Free - dom o'er the world is known, Till

north - ern hills to south - ern plains, One ban - ner shows that Free - dom reigns, And
 leap from plow and bench and till, Like one to work dear Free - dom's will. Our

all man - kind, in ev - 'ry clime, Shall join the cho - rus, grand, sub - lime. Ten

sends a splen - dor shin - ing far, From out its folds of stripe and star; And sends a
 flag no ty - rant's touch shall mar, Nor blight one gleam - ing stripe or star; Our flag no

mil - lion swords the guard - ians are Of Free - dom's flag of stripe and star; Ten mil - lion

splen - dor shin - ing far, From out its folds . . of stripe and star.
 ty - rant's touch shall mar, Nor blight one gleam - ing stripe or star.

swords the guard - ians are Of Free - dom's flag of stripe and star.

cen do. ff

HARMONIA—SERIES III

PROGRESSIVE EXERCISES AND SONGS

FOR

FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1

2

[TENOR AND ALTO-TENOR.]

3

4

5

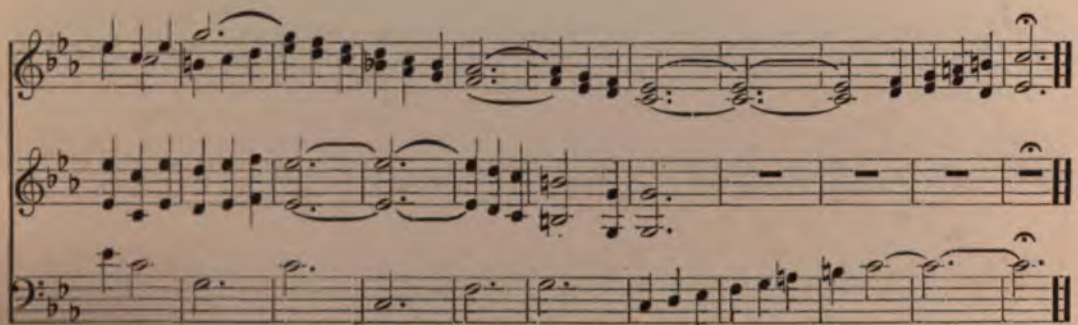
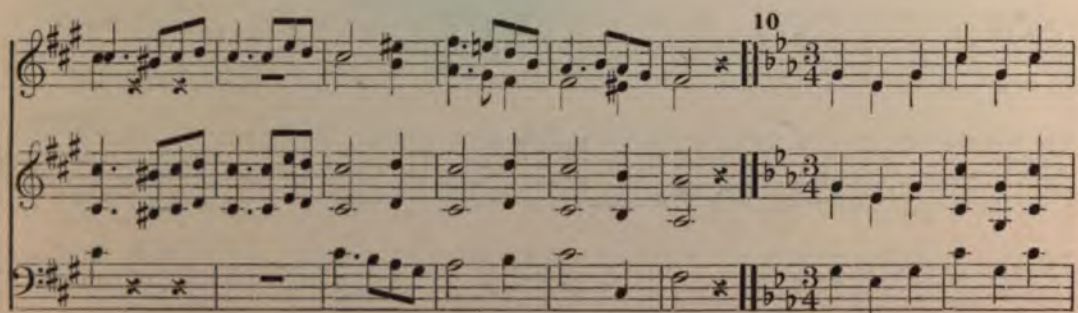
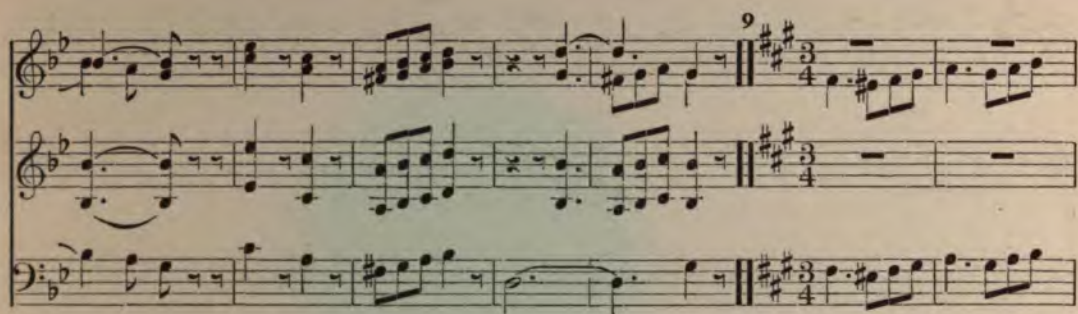
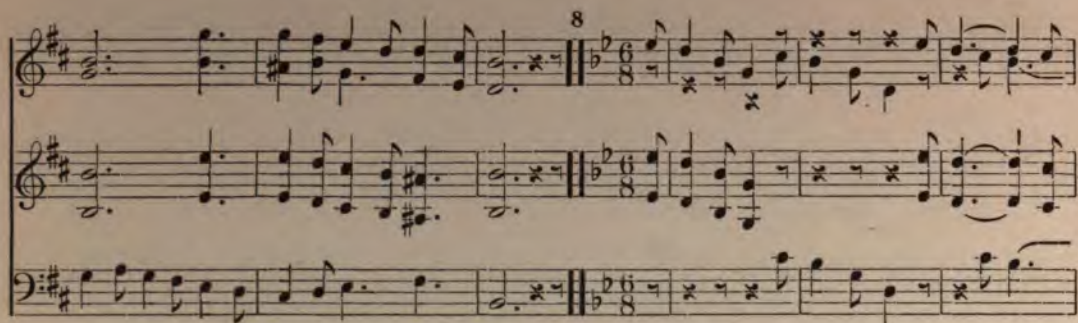


6



7





Exercise 11* (marked with an asterisk). The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The exercise consists of three staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a bass clef and a key signature of three sharps. The exercise is marked with an asterisk.

Exercise 13 (marked with a number). The key signature is two flats (Bb, Eb). The time signature is 4/4. The exercise consists of three staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The exercise is marked with a number.

Exercise 14 (marked with a number). The key signature is two flats (Bb, Eb). The time signature is 4/4. The exercise consists of three staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The exercise is marked with a number.

Exercise 15 (marked with a number). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The exercise consists of three staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a bass clef and a key signature of three sharps. The exercise is marked with a number.

* The exercises marked with an asterisk are from a collection by H. BÖNICKS.

15

Three staves of music in 3/4 time, key of B-flat major. Measure 15 features a melody in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Measure 16 continues the melody with a half note and a whole note, and the bass line with eighth notes. The system ends with a double bar line.

16

Three staves of music in 3/4 time, key of B-flat major. Measure 17 features a melody in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Measure 18 continues the melody with a half note and a whole note, and the bass line with eighth notes. The system ends with a double bar line.

17*

Three staves of music in 3/4 time, key of B-flat major. Measure 19 features a melody in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Measure 20 continues the melody with a half note and a whole note, and the bass line with eighth notes. The system ends with a double bar line.

18

Three staves of music in 3/4 time, key of B-flat major. Measure 21 features a melody in the treble staff with eighth and sixteenth notes, and a bass line with eighth notes. Measure 22 continues the melody with a half note and a whole note, and the bass line with eighth notes. The system ends with a double bar line.

19

System 1 of the musical score, measures 19-20. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. Measure 19 begins with a treble clef, a key signature change to B-flat major, and a 3/4 time signature. It contains a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 20 contains a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The system ends with a double bar line.

20

System 2 of the musical score, measures 20-21. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. Measure 20 contains a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 21 contains a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The system ends with a double bar line.

System 3 of the musical score, measures 21-22. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. Measure 21 contains a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 22 contains a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The system ends with a double bar line.

21

System 4 of the musical score, measures 22-23. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. Measure 22 contains a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. Measure 23 contains a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The system ends with a double bar line.

22

3/4

23

3/4

3/4

3/4

AH, WELL-A-DAY!

W. MOTHERWELL.

27

1. Some love is light and fleets a-way, Heigh-o! the wind and rain; Some love is deep and
 2. Of loy-al love I sing this lay, Heigh-o! the wind and rain; 'Tis of a knight and
 3. He lov'd her, O, he lov'd her long, Heigh-o! the wind and rain; But she for love gave

4. That brave knight buckled on his brand, Heigh-o! the wind and rain; And fast he sought a
 5. He scorned to weep, he scorned to sigh, Heigh-o! the wind and rain; But like a true knight

scorns de-cay, Ah, well - a - day! In vain. 5. well - a - day, ah! well - a - day! Life's vain!
 la - dy gay, Ah, well - a - day! Bright twain.
 bit - ter wrong, Ah, well - a - day! Dis-dain.

for-eign strand, Ah, well - a - day! In pain.
 he could die, Ah, well - a - day! Ah, (*Omit.*) well - a - day, ah! well - a - day! Life's vain!

28 *



29*





30*

First system of music, measures 30-31. It consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 6/8. Measure 30 contains a complex melodic line in the Treble staff with many accidentals, while the Middle and Bass staves are empty. Measure 31 is also empty in all staves.

Second system of music, measures 32-33. It consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 6/8. Measure 32 contains a complex melodic line in the Treble staff with many accidentals, while the Middle and Bass staves are empty. Measure 33 contains a complex melodic line in the Treble staff with many accidentals, while the Middle and Bass staves are empty.

31*

Third system of music, measures 34-35. It consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 6/8. Measure 34 contains a complex melodic line in the Treble staff with many accidentals, while the Middle and Bass staves are empty. Measure 35 contains a complex melodic line in the Treble staff with many accidentals, while the Middle and Bass staves are empty.

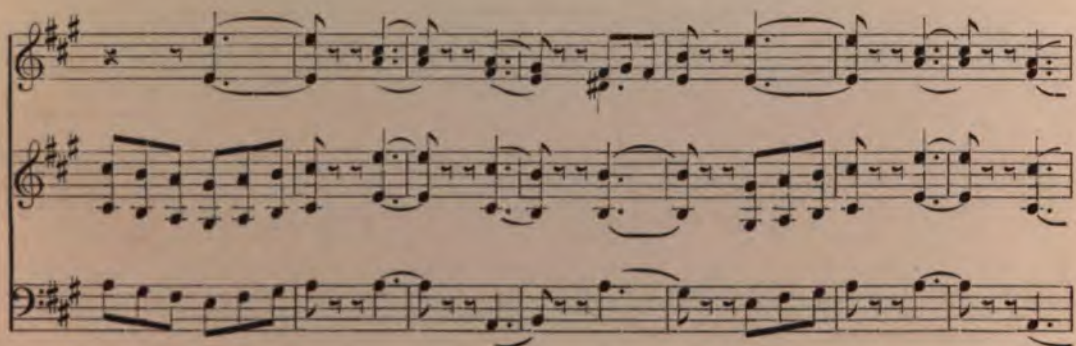
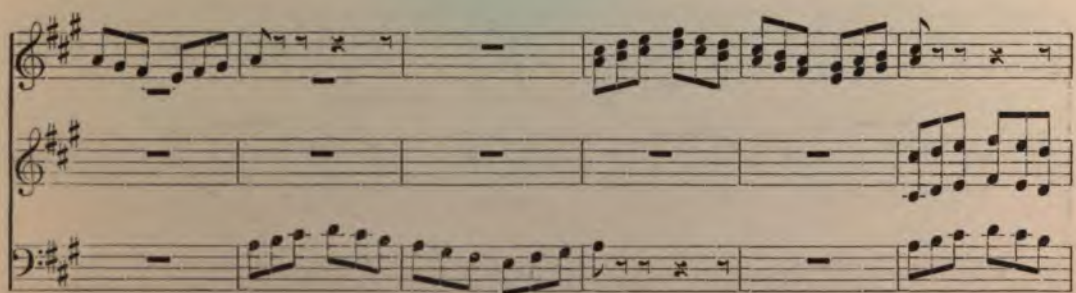
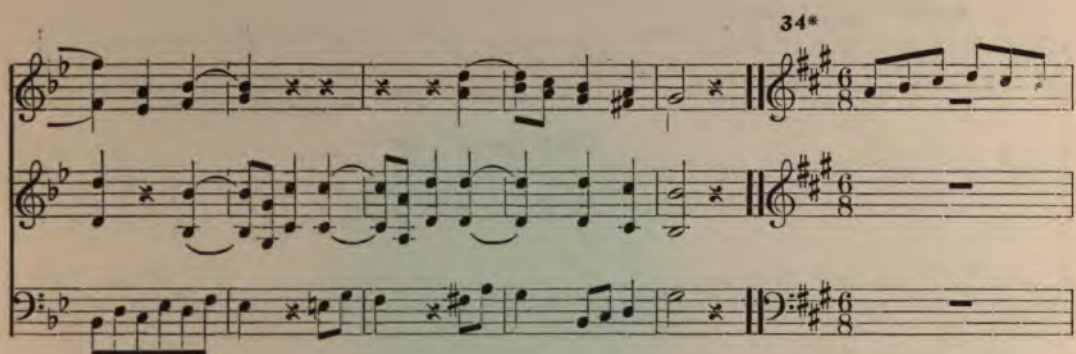
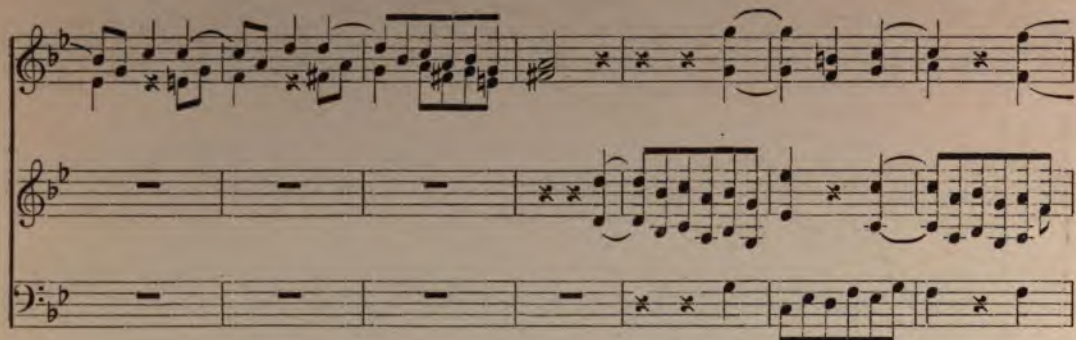
Fourth system of music, measures 36-37. It consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 6/8. Measure 36 contains a complex melodic line in the Treble staff with many accidentals, while the Middle and Bass staves are empty. Measure 37 contains a complex melodic line in the Treble staff with many accidentals, while the Middle and Bass staves are empty.

32

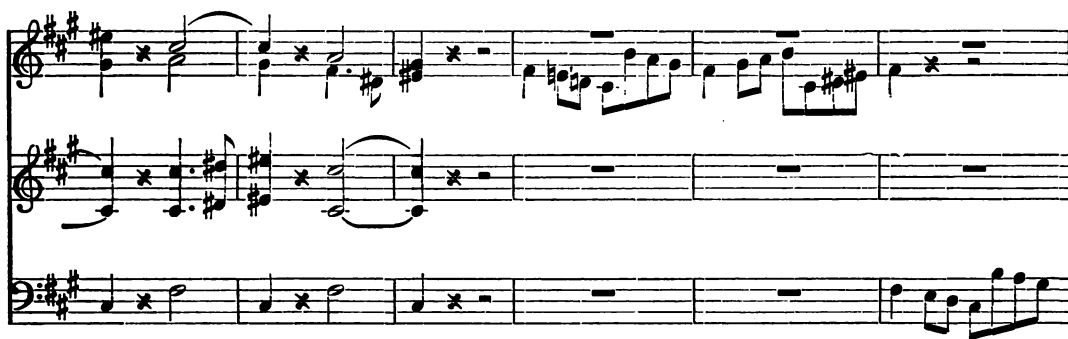


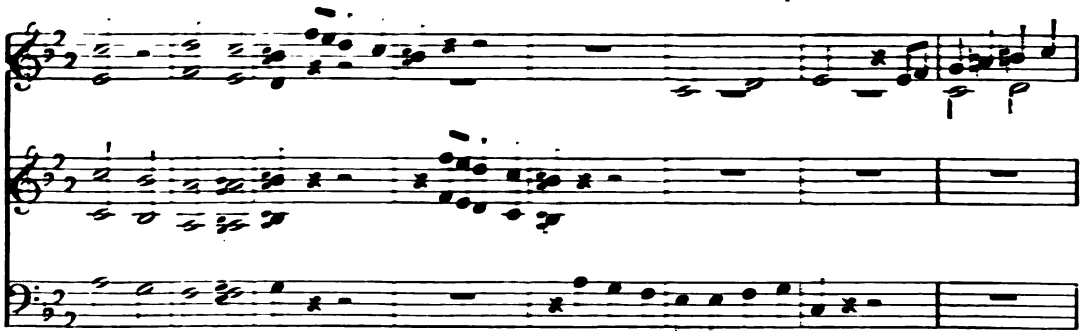
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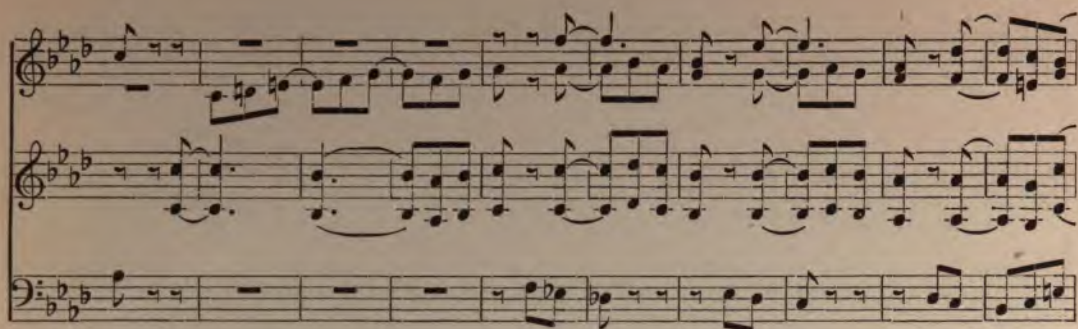




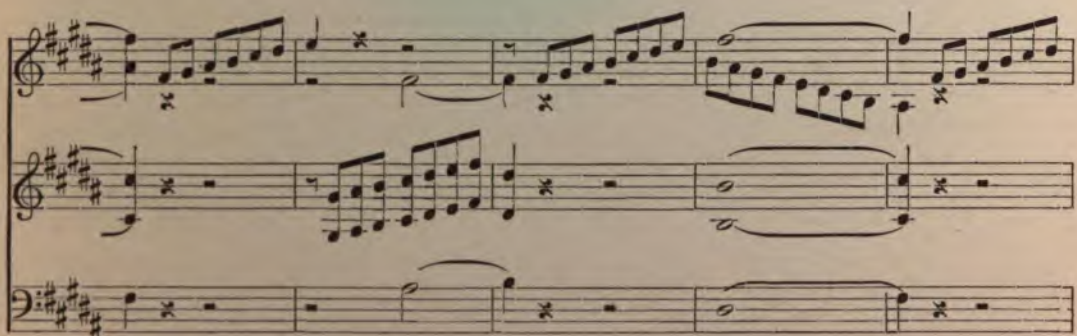
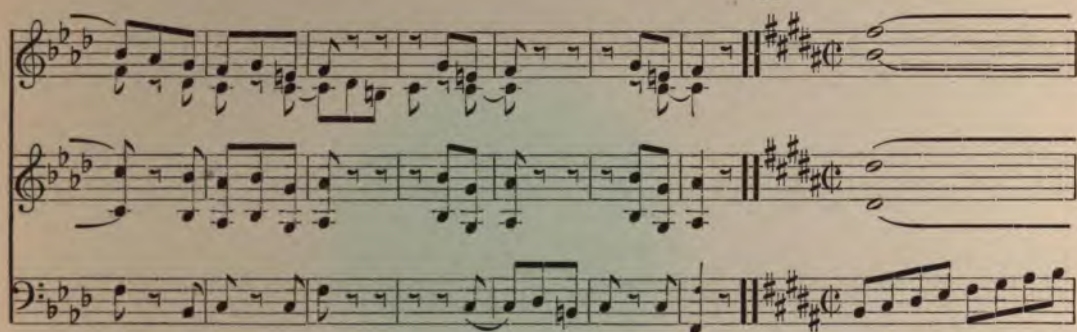




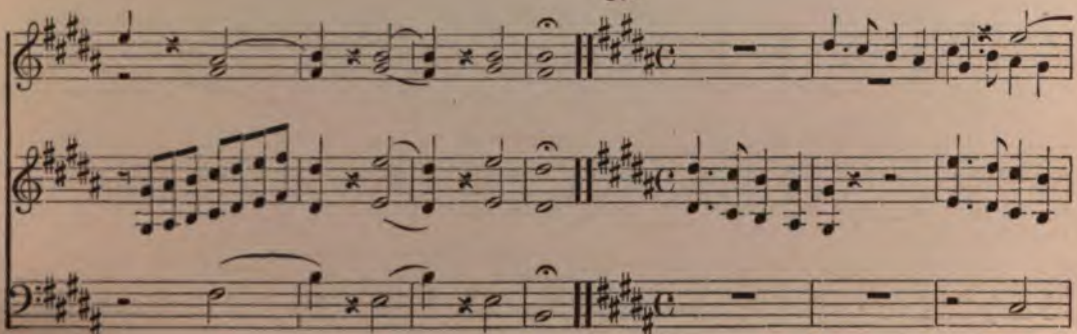




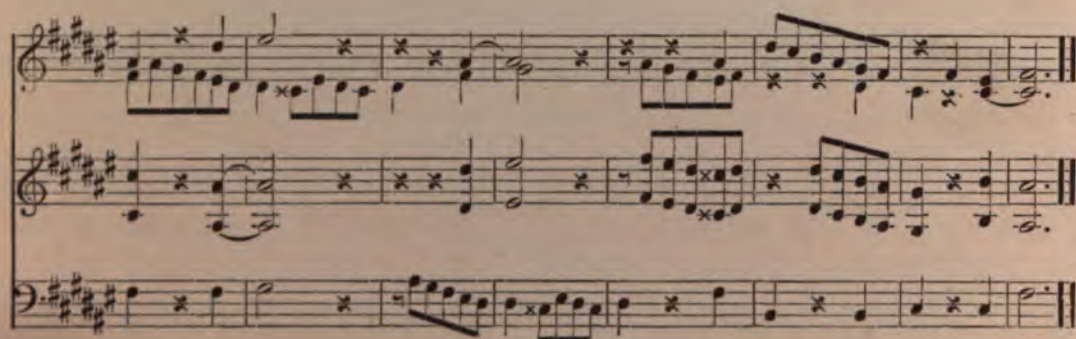
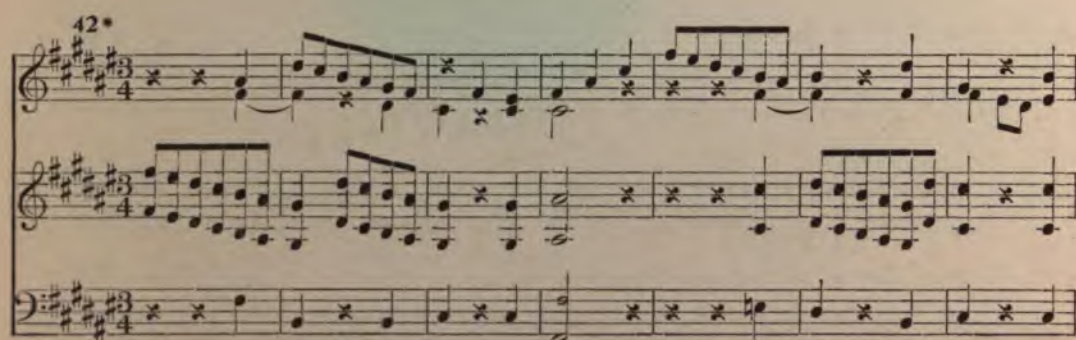
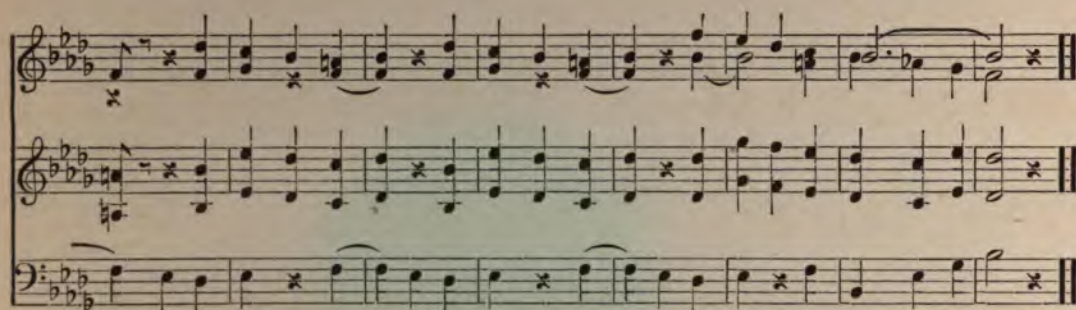
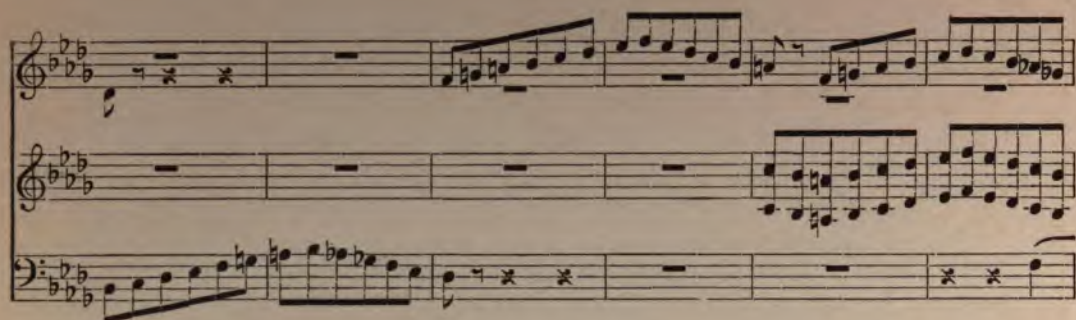
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39*





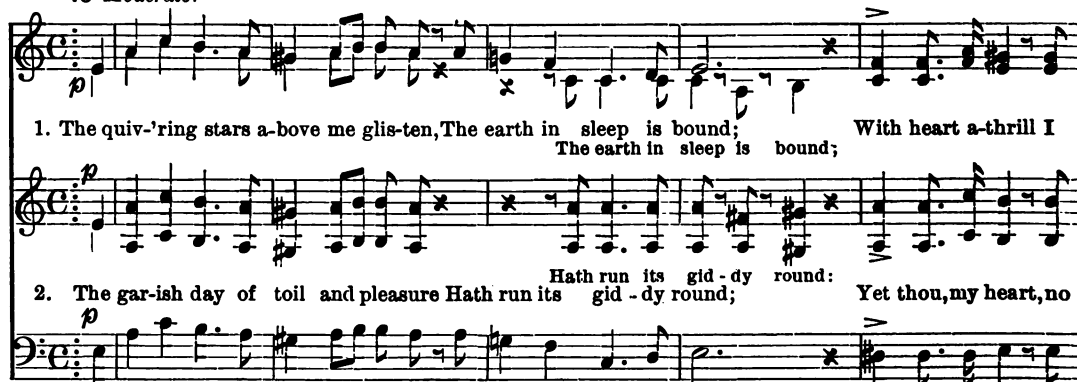




MIDNIGHT.

After EICHENDORFF, by C. B. RICH.
46 *Moderato*.

A. WALTER.



mf T'ward ra - diant seas *dim.*
 sil-v'ry darts ga-lore; T'ward radiant seas the world, the world is drift - ing, Be-yond th'ho - ri - zon's
mf *dim.*
 sil-v'ry darts ga-lore; T'ward ra - diant seas the world is drift - ing, Be-yond th'ho - ri - zon's
mf *dim.*

p poco stringendo. *cres.* *Con moto.*
 shore. 4. Now on de - vo-tion's ea - ger pin - ion Wing-eth my soul its way Where God holds
p poco stringendo. *cres.*
 shore. 4. Now on de - vo-tion's ea - ger pin - ion Wing-eth my soul its way Where God holds
p poco stringendo. *cres.* *Con moto.*

sway, by Love's do - min - ion, In ev - er - last - ing day, In ev - er -
 sway, by Love's do - min-ion, In ev - er - last - ing day, Where God holds sway, Where
 sway, by Love's do-min - ion, God holds sway In ev - er - last - ing day, Where
 sway, by Love's do - min - ion, In ev - er - last - ing, ev - er - last - ing . . day,

last - ing day, day!
 God holds sway In ev - er - last - ing, ev - er-last - ing day, in ev - er - last - ing day.
 God holds sway In ev - er - last - ing, ev - er-last - ing day, in ev - er - last - ing day.
 day.

From the German, by C. B. Rich.

E. JORK.

47 *Grazioso, con moto.*

p Slum - ber, ba - by dear, An - gels hov - er near, . . .

p Slum - ber, ba - by dear, An - gels

. . . Sent to guard thee, to guard thee, to guard thee in thy sleep -

hov - er, hov - er near, to guard thee, sent to guard thee in thy sleep -

God in heav'n his watch is keep - ing, Trust, O trust his ten - der care,

p ing. God in heav'n his watch is keep - ing, is keep - ing, Trust his

ing. God in heav'n, God . . his watch is keep - ing, Trust his

God in heav'n his watch is keep - ing, Trust, O trust his ten - der care,

Trust his He is ev - - - 'ry - where.

ten - der, ten - - der care, He . . is ev - 'ry - where.

ten - der, ten - - der care, O trust his care, He is ev - 'ry - where.

48 From HAYDN's "Creation."

Pro - claim in your ex - tend - ed course th' al - might - - - y

Pro - claim in your ex - tend - ed

Pro - claim, . . . pro - claim in your ex - tend - ed

Pro - claim in your ex - tend - ed course,

pow'r and praise of God, the praise of God. Pro - claim, . . .

course, pro - claim th' al - might - y pow'r and praise of God, th' al -

course, pro - claim, pro - claim th' al - might - y pow'r and praise of God,

Pro - claim in your ex - tend - ed course th' al -

. . . pro - claim . . . th' al - might - y pow'r

might - - - y pow'r and praise of God, and praise of God, and praise of God.

Th' al - might - y pow'r and praise of God, and praise of God.

might - - - y pow'r and praise of God,

49 From HAYDN's "Creation."

De - spair - ing rage, de - spair - ing,

De - spair - ing, curs - ing rage, at - tends, at - tends their rap - id fall.

De - spair - ing, curs - ing rage . . . at - tends their rap - id fall.

De - spair - ing, curs - ing rage at - tends their rap - id fall.

50 From ROMBERG's "Lay of the Bell."

But dread is fire's re - sist - less

But dread is fire's re - sist - less force. When fet - ters fail . . . to check her

When fet - - ters fail . . . to check . . . her course, . . . When on her

When fet - ters fail to check her course, When on her

force, When fet - ters fail to check her course, When on her

course, When

path in free - - dom wild She rush - es, Na - ture's free - - born child.

path in free - dom wild She rush - es, Na - ture's free - born child.

path in free - dom wild She rush - es, Na - ture's free - born child.

on her path in free-dom wild

51 From HAYDN's "Creation." [Final Chorus of Part I; may be sung with piano or orchestra accompaniment. Large numerals show number of measures of rest. Small numerals are measure-numbers.]

Allegro. $\text{♩} = 116.$

The heav - ens are tell - ing the glo - ry of God, The

The heav - ens are tell - ing the glo - ry of God, . The

THE CREATION.

(27) 85

10 15

won-der of his work dis-plays the fir - ma-ment; The won-der of his
won-der of his work dis-plays the fir - ma-ment; The won-der of his

11

work dis-plays the fir - ma-ment. [SOLI. . . The night that is gone, to fol - low - ing
work dis-plays the fir - ma-ment.

35 40

night, The night that is gone to fol-low-ing night.] *f* The heav - ens are tell - ing the
The heav - ens are tell - ing the glo - ry of

45

The won-der of his work, the won-der of his work,
glo - ry of God, The won-der of his work dis-plays, dis -
God, the won - der, The won-der of his work dis - plays, dis -
the won-der of his work, the won-der of his work

THE CREATION.

50 The won-der of his work

plays the fir-ma-ment, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

plays the fir-ma-ment, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

The won-der of his work
più allegro. = 144.
 95 *f*

[TRIO... ev - er, . ev - er un-der - stood.] The heav-ens are tell - ing the glo - ry of

The heav-ens are tell - ing the glo - ry of God, the

The won-der of his work, the won-der of his work, 105

God, 100 The won-der of his work dis-plays, dis-plays the fir-ma-ment.

won - der, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

The won-der of his work, the won-der of his work

The won-der of his work dis-plays the fir-ma-ment, dis-plays the fir-ma-ment.

The won-der of his work dis-plays the fir-ma-ment, dis-plays the fir-ma-ment.

THE CREATION.

(29) 87

115 120

1 The wonder of his work . . dis - plays the fir - ma - ment, the fir - ma - ment.

2 The wonder of his work dis - plays the fir - ma - ment.

3 ment, the fir - ma - ment. The

4 ment. The won - der

125

1 The won - der of his work displays the fir - ma -

2 The won - der of his work dis - plays the fir - ma - ment.

3 won - der of his work dis - plays the fir - ma - ment. The wonder of his work dis -

4 of his work displays,

130

1 ment, the fir - ma - ment. The won - der

2 The won - der of his work . . displays the fir - ma - ment, The

3 plays the fir - ma - ment. The won - der of his work dis - plays the fir - ma - ment, the fir - ma -

4 dis - plays the fir - ma - ment, dis - plays,

135

1 of his work, . . . The won-der of his work . . . dis - plays, . . dis - plays . .

2 won-der of his work dis - plays the fir - ma - ment.

3 ment, The won-der of his work dis - plays, . . . dis - plays . . the fir - ma -

4 dis - - plays the fir - ma - ment, The wonder of his

140

1 . . the fir - ma - ment, The won-der of his work displays the fir - ma - ment.

2 The won-der of his work . . dis - plays, dis - plays the fir - ma - ment.

3 ment, dis - plays, . . dis - plays the fir - ma - ment, the fir - ma - ment.

4 work dis - plays the fir - ma - ment. . . .

145 150

1 The won-der of his work, The won-der of his work dis - plays, dis - plays the

2 The won-der of his work, The won-der of his work dis - plays, dis - plays the

3 The won-der of his work displays the fir - ma - ment, the fir - ma -

4 The won-der of his work, the won-der of his work dis - plays, dis - plays the

155

1 fir - ma-ment. The heav - ens are tell - ing the glo - ry of God, The won-der of his

2 fir - ma-ment. The heav-ens are tell - ing the glo - - ry of

3 ment. The heav-ens are tell - ing the glo - - ry of God, The won-der of his

4 fir - ma-ment. The heav - ens are tell - ing the glo - ry of God, The won-der of his

160

1 work dis - plays the fir - ma-ment, dis - plays the fir - ma-ment, dis -

2 God, The won - der of his work dis-plays the fir - ma -

3 work dis - plays the fir - ma-ment, dis-plays the fir - ma-ment, dis -

4 work . . . dis - plays, dis - plays

165

1 plays, . . the fir - ma-ment, The won-der of his work, The won-der of his

2 ment, the fir - ma-ment, The won-der of his work, The won-der of his

3 plays . . the fir - ma-ment, The won-der of his work dis-plays the

4 the fir - ma-ment, The won-der of his work, The won-der of his

170

175

1 work dis-plays, dis-plays the fir - ma-ment, The heav - ens are tell - ing the glo - ry of

2 work dis-plays, dis-plays the fir - ma - ment, The heav-ens are tell -

3 fir - ma-ment, the fir - ma-ment, The heav-ens are tell - ing the glo - - ry of

4 work dis-plays, dis-plays the fir - ma - ment, The heav - ens are tell - ing the glo - ry of

180

185

1 God, The won - der of his work dis - plays, . . dis - plays . . . the fir - ma-

2 ing, are tell - ing the glo - ry of God, The won - der of his

3 God, The won - - - der of his work . .

4 God, The won - der of his work dis - plays the fir - ma-ment,dis -

190

2

1 ment, dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

2 work dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

3 dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

4 plays the fir - - ma - ment, displays the fir-ma-ment, displays the fir-ma-ment. 2

